

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4305.

SATURDAY, APRIL 30, 1910.

PRICE  
THREEPENCE.  
REGISTERED AS A NEWSPAPER.

MISS ESMÉ HUBBARD, whose Country Songs were received with so much enthusiasm at the recent meeting of the Booksellers' Institution, will give a RECITAL OF ENGLISH FOLK SONGS in Character, at STEINWAY HALL, on TUESDAY AFTERNOON NEXT, May 3, at 3.30 P.M. Tickets may be obtained stalls, 5s.; Area, numbered and reserved, 2s. 6d.; unreserved Balcony, 1s. 6d.; from Miss ESMÉ HUBBARD, 5, Southwell Gardens, S.W.; from the usual Agents; and from J. MACKEY, Box Office, Steinway Hall, 15, Lower Seymour Street, W.

## Lectures.

GRESHAM LECTURES.—FOUR LECTURES on 'Numerical Equations' will be delivered by W. H. WAGSTAFF, M.A., Gresham Professor of Geometry, on MONDAY, May 6, TUESDAY, May 7, WEDNESDAY, May 8, and FRIDAY, May 10, at 6 P.M., at the CITY OF LONDON SCHOOL, E.C., by desire of the Committee.

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By Order of the Committee.

FRAS. W. CROOK, Secretary, Kent Education Committee. Carlton House, Westminster, April 23, 1910.

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[Magazines, &c., continued on p. 538.]

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## LITERATURE

*Edward Bulwer, First Baron Lytton of Knebworth: a Social, Personal, and Political Monograph.* By T. H. S. Escott. (Routledge & Sons.)

A LIFE on a reasonable scale of Bulwer Lytton has long been asked for, and the present volume of some 340 pages fills the gap well, being written in an entertaining style. Mr. Escott is a shrewd and practised writer who makes his points with skill, and is specially equipped on the social and personal side of his subject. He is less satisfactory on Lytton's chief claim on the attention of posterity, the long series of novels, all of which are briefly characterized. The book has some repetitions, and several inaccuracies which a little research would have removed.

On p. 6, for instance, and later, on pp. 267 and 268, we find references to Tennyson's vigorous retort to Bulwer's attack on him. That retort appeared in *Punch*, was signed "Alcibiades," and was sent thither by John Forster. These facts are perfectly well known, and have been explained in several books; but we find Mr. Escott conjecturing that Tennyson "may or may not have written the depreciatory epigram," and further stating:—

"The story of John Forster's having sent them [the lines] to *Punch* is merely guess-work. It has even been denied that they appeared in that paper at all."<sup>12</sup>

Instead of mentioning this foolish denial, Mr. Escott might have found room to point out that the offending lines appeared in the first two editions only of Bulwer's satire, and that Tennyson had, as stated in the 'Memoir' of him by his son, special reasons to be angry, regretted his outburst, and in *Punch* a week later (March 7th, 1846) published a wiser 'Afterthought.' This 'Afterthought' alone was republished, and figures in Tennyson's works under the heading 'Literary Squabbles.'

The modern author, who regards as grossly unfair any criticism less favourable than that kindly provided by his pet paper, might recall with advantage the bludgeonings which great men survived in those days. Thackeray's satire, in 'George de Barnwell' and elsewhere, is better known, and, perhaps, better justified, than Tennyson's, but he did not steer clear of crude personalities. It must be admitted that the possessor of glitteringly gold hair worn in ringlets and a vein of sublimity approximating to Martin Tupper's was fairly open to attack. Mr. Escott brings out well the doting fondness of a mother who did everything to spoil her boy. The wonder is that, with unlimited money at his command in youth, and an education altered and broken off more than once to suit the whim of his immature dislike, Bulwer ever came to anything, ever did anything worth doing. The self-consciousness and readiness to take offence which he himself recognized as faults would have been sensibly reduced by Eton. But when that school was proposed, he merely wrote a good copy of sapphics for Dr. Keate, and declined to become an Etonian.

"Socially, this boy of fifteen was already, in his own opinion, a finished gentleman; intellectually, he seemed to himself a Dante already ripe for Beatrice, or a Tasso justly impatient at the non-arrival of Laura."<sup>13</sup>

When the jaded vivacity and classical quotation of 'Pelham' dazzled the polite world of 1828, Eton was disparaged by Bulwer with a zeal which he modified later. The fashionable Byronism found a fit exponent in the young dandy; it left its mark on him for many years, and, oddly enough, on the English dress of all gentlemen. It is to Bulwer that we owe that blackness of evening attire which to-day equates the man who dines with the waiter who brings his food.

The loss of Lucy D—, a heroine in humble life who provided, doubtless, some of the abundant matter concerning romantic attachments in the novels, may have been a real sorrow, but it lent colour and encouragement to the wayward gloom of the poseur.

Of the unfortunate marriage and its results we do not propose to speak, especially as Mr. Escott has plainly and judiciously indicated the position of the contending parties, of whom the most blameworthy was the jealous mother.

Mr. Escott's account of Bulwer's political career is confused in detail, but

interesting to a layman in such matters, and depicts Bulwer as something of a prophet in Imperial sympathies:—

"In Downing Street Sir Edward Lytton showed himself not only a skilful administrator, but a considerable empire builder as well. To this day two Australasian towns bearing the name Lytton in New South Wales and in Queensland, as well as a third on the other side of the Atlantic, remind posterity that Queensland, as distinct from New South Wales, of which it was formerly part, and British Columbia all came into existence during the tenure of office by the author of 'The Caxtons.'<sup>14</sup>

Gladstone's mission to the Ionian Islands was an idea of Sir Edward's, which appealed to two statesmen fired with the love of ancient Greece. Mr. Escott refers readers to Viscount Morley for an account of it, and we may note as substantially just the comment in Gladstone's 'Life' that Bulwer "showed shrewdness, good sense, and right feeling, with a copious garnish of flummery." Part of the flummery was a horoscope of Gladstone, which his biographer regards as a credit to the stars.

To a zeal for the occult Bulwer added a mania for buying houses, and his various residences, as Mr. W. A. Frost has recently shown in *Notes and Queries*, have been confused by his biographers. His dinner-parties in Hertford Street were at one time events of the season. He included many notabilities in his circle and excluded others with whom, chiefly on the grounds of literary criticism, he was not on easy terms. His domestic circumstances tended for many years to irritation, and self-complacency, which a modern preacher has described as the most valuable of divine gifts, led him to overrate his influence and abilities. On the other hand, it kept him working with exemplary industry.

Bulwer showed real kindness to distressed men of letters, and real shrewdness in the discovery of at least one notable talent. If he could not write romance, he made one of the most romantic of careers. Antonio Gallenga, a friendless and needy exile, sent his book on Italy to various eminent persons. Bulwer alone perceived its excellence, and the foreigner's wonderful command of style. He sought him out, and sent him to *The Times*. There he became a power as correspondent and leader-writer, and later was able to retire and settle down to a placid life in the West of England.

Equally laudable, but not so successful, was the interest Bulwer took, in common with the most popular novelist of the day, in the creation of a "Guild of Literature and Art," which was to support decayed authors. A comedy he wrote, 'Not so Bad as We Seem,' was acted by amateurs, was managed by the masterly hand of Dickens, and was a fashionable success in 1851. But the brief verdict has been handed down the ages that "'Not so Bad as We Seem' is not so good as it ought to be." Of Bulwer's other plays, 'Money' and 'The Lady of Lyons,' still

hold the stage, being triumphs of sentiment and dexterous situation rather than great dramas. To succeed both in drama and fiction was in those days a great and almost unexampled feat; but when Mr. Escott says that "Bulwer remains the only considerable British author who has succeeded in writing plays that keep the stage," he leaves out of account Charles Reade and Goldsmith.

The novels, in spite of their extraordinary variety and the fact that some of them were published anonymously, were never failures, and are still, we believe, read and reread by good judges of literature of a later generation than that cited by Mr. Escott. Melodrama so well constructed as "Night and Morning" and "Paul Clifford" will always be popular; "The Last Days of Pompeii" is both "touching" in its blind girl and an easy guide to classical antiquities; while "The Last of the Barons" and "Rienzi" fill definite gaps in historic fiction. It is the more remarkable that other works like "My Novel" and "What will He do with It?" concerned with the domestic emotions, are still widely read, for Bulwer shows prominently in his fiction many of the Victorian virtues which we now regard as faults. Apart from the irritating practices of putting jokes in italics, giving people punning names obviously founded on their business or profession, and destroying illusion by such vagueness, as the little village of L—, Madame J—, and the date 17—, the novelist was always preaching and teaching, spoiling his story by dragging in some ulterior object, and putting unblushingly into the mouths of his characters lectures and discussions on morals and metaphysics. "Paul Clifford," excellent melodrama, as we said, represents the editor of *The Athenæum* as a Scotch drunkard who ends by consorting with and betraying thieves who give him shelter. Augustus Tomlinson is the philosopher of the book, and, not content with his outpourings in the text, his creator added to it a series of Tomlinsonian maxims "which contain the corollaries to various problems suggested in the Novel," and two portentous Prefaces. "We hate poetry," said Keats, "that has a palpable design upon us." Novels in which the purpose is so unwisely emphasized may easily arouse a similar feeling. To elevate the public mind is never easy, and needs now, at any rate, a less obtrusive sermonizing.

The crime of *The Athenæum* was the insertion of various pinpricks in the glittering and rather pretentious fabric of Bulwer's philosophy and scholarship. Bulwer's real crime to a modern reader is his total lack of lightness. Though always inclined to "the big bow-wow" so unkindly immortalized by various parodists, he could write plain English, could invent and carry through an effective situation; but his epigram was apt, as Mr. Escott says, to be difficult, and his humour was distinctly heavy. His part in introducing German scholarship to England was considerable, and his knowledge, for one who occupied so many

fields, remarkable. But his grace was of the worldly, not the literary sort. Few people now read, we dare say, the collected papers called "The Student," which Mr. Escott has used for biographical hints. The reader who knows Plato and can survive the perusal of "The New Phædo" in this volume is a determined character. Here we have the pretentious sentimental at his worst.

Bulwer was at his best in "The Caxtons," "My Novel" (each brought him 3,000*l.*), and "Kenelm Chillingly"; while "The Haunted and the Hauntings" is an excellent ghost-story. "Pelham" does not seem to the present writer anything like so amusing as "Vivian Grey." The two young and then anonymous authors of these books studied Lucian together, we read, in the Buckinghamshire woodlands, and adopted Voltaire as a model. Disraeli came much nearer the lucidity and ease of these classic satirists than Bulwer. Though he had nothing like Bulwer's equipment in learning and industry, he could write epigrams, or repeat them in print with an added grace of his own. He was skilful in the "roman à clef," which Bulwer half attempted, and he did not dwell on a succession of characters, the key to which was his own personality. The disowned, the misunderstood, the hidden genius, the disappointed lover, and the seared heart are too common in Bulwer. His melancholy moon or single star supplying a dim light for distressed souls reminds us of Byron; and both writers have maintained their position on the Continent better than at home.

In modern times Bulwer has not had a fair chance. His books should be available in a handy and well-printed edition—say, in a type resembling that of Messrs. Blackwood's issues now out of print; and, certainly, he should be accorded a place in the series of "English Men of Letters." There ought now, we think, to be no difficulty about a frank account of his career; indeed, it might remove misconceptions which still invade the popular mind.

We give a final view from these entertaining pages of the novelist as host at Knebworth:

"The dining-room showed the whole height of the house, was traversed at one end by a gallery, and was at the other a blaze of gold and silver plate, of silk hangings and of heraldic monstrosities in wild and copious luxuriance. The host, perfectly groomed at every point, entered this apartment radiant from his valet's hands. The furrows had been smoothed out on the face; the whole figure was that of debonair middle age. Deafness prevented the master of the house from taking part in general conversation, but after dinner, sitting on a divan smoking a long hookah, he justified the description given of him by Charles Dickens as the best conversationalist of the day. One after another the chief members of the company approached their host to hear him, between the puffs of his pipe, describe how Napoléon's III.'s seven years' solitary reflection at Ham, when his mind and experience were mature, enabled him to obtain and keep a throne, or how Palmers-

ton's friend, so much used by him in more or less secret investigations, Count Strzelecki, was the original of Count Smalltalk in "Pickwick."

Here again Mr. Escott is careless. The character in "Pickwick" is Count Smorlork, and there is good reason to believe that it recalls the vagaries of Prince Pückler-Muskau, who had at the time been hurrying through England with a notebook.

*To Abyssinia through an Unknown Land.*  
By Capt. C. H. Stigand. Illustrated.  
(Seeley & Co.)

THE special importance of Capt. Stigand's journey is that a great part of it was through unexplored country. Various travellers have written about British East Africa and the regions around Lake Rudolf, but they have taken the route from that lake north-east to Lakes Stefanie and Margherita, and so on by Zwiab and Addis Ababa, or else in the reverse direction.

Capt. Stigand avoided this, and, striking due north from Lake Rudolf, he followed the Omo River for some distance, and crossed an entirely unknown country into Abyssinia. The geographical data obtained from his survey are well set out in a good map; but the results were more than merely geographical. The description of regions never before traversed by a European—such as the pass in the Loregai Mountains, the very difficult tract from Naisichu to Koroli, and the wild Rendile country—is of surpassing interest, not so much in the geographical features (for it is a rough and repulsive land, with little vegetation) as on account of the various tribes, some twenty in number, with which the traveller made acquaintance, and of whose manners and customs he has preserved a remarkably full and intelligent record.

Capt. Stigand is evidently a born explorer. A lonely, desolate wilderness is his delight, and the one thing that depressed him on his toilsome journey was the approach to what was, comparatively, civilization as he entered Abyssinia:

"Now, even when utterly alone, I feel a strange, exultant confidence in myself. Whether the country is known or unknown to me, it all seems familiar. The bush now wears a friendly aspect, and welcomes me to its bosom. It is only when I meet with roads and houses that the feeling of insecurity returns."

He seems to prefer to depend upon his own observations, and is amused when he discovers the total incompetence of his guides. It is the "peculiarity of African guides" that

"it is never necessary that they should know their way.... When one reproaches them for taking one miles out of the way, they are generally quite indignant at the injustice of the rebuke, and say, 'How could we do any better? We have never been there before!'"

There was, for instance, a Suk guide enlisted at Rumuruti :—

"He was a cheerful, genial individual. According to him, he always knew the country just ahead and just behind, but throughout our journey he had not felt competent to guide us during a single day. As Abdi said : 'What strange people are those of this land ! Now there is that Suk. He never knows the country till we have passed it, and then he says, "Oh, I was living at a Samburr kraal there once," or, "Do you remember that valley we passed to-day ? We once had some goats we had captured from the Turkana there.'"

However, in spite of guides, Capt. Stigand found his way, though often in great straits for water, and usually tired out by the rough, rocky going. His successes with lion, rhinoceros, and buffalo were rare, because his gun had to be employed chiefly in supplying meat for his men. These men—a mixed lot of Wanyamwezi porters, Kikuyu, Somali, Masai, Swahili, &c.—served him well on the whole ; dread of thirst would sometimes make them mutinous, and often they were near giving up from sheer weariness ; but Capt. Stigand evidently has the gift of leadership, and knew how to inspire confidence and encourage drooping spirits ; and he was ably seconded by his Rendile servant Abdi, to whom, he generously says, "the success of the trip was almost entirely attributable."

Patience and good temper had also much to do with this success. As the author truly remarks, "it is no use getting angry with natives," for they love to "draw" you. He did once lose his temper completely, and naturally, with some insolent fellows over the Abyssinian border ; but he did not admit it at the time : "Tell him," he said to Abdi, looking at a prostrate adversary, that

"God has been very kind to them, for they have happened to meet a white man renowned for his good temper. Nevertheless if they should meet with another, let them take heed, for he may be a fierce and violent man instead of gentle as I am."

This was after administering "a half-arm in the short ribs which sent him spinning backwards on to his tent, and it collapsed, with him on the top of it." But, as a rule, the white man was long suffering, and his patience in listening for hours and hours to rambling replies to his questions was rewarded by a great deal of very curious information. Sometimes it took "five hours' solid talking" to extract the answers he wanted, but it was worth the trouble. Capt. Stigand, it is true, follows the classical precedents of Thucydides and Livy in reporting long speeches and tales of folk-lore in the first person, as though taken down by a stenographer ; but though the words are obviously his own they doubtless convey the meaning of the speakers. A remarkable example of the natives' vague notions of time in regard to their own history is seen in the report of a talk with the Reshiat (p. 223), which corrects the statements of Lieut. von Höhnel. The report, convincing in its

contradictions, testifies to a retentive and accurate memory in the reporter.

It was by such lengthy conversations and by a habit of close observation that Capt. Stigand collected a number of interesting notes on the manners and customs of the various non-Bantu tribes he came across. It is disconcerting to find that the novelty of a "Chanticleer" head-dress has been anticipated by the Rendile ladies, who arrange their hair in the form of a cock's comb, as may be seen in one of the many admirable photographs which illustrate this book. The habit of standing on one leg and resting the sole of the other leg behind the knee-joint, which is common among non-Bantu peoples, and is usually associated with wading, is observed by the Reshiat, who also eat their meat in a singular fashion, seizing a large piece with the teeth and cutting off the outlying part close to the lips and nose, at some risk to the face. "The Reshiat are the only Africans I have yet met," adds Capt. Stigand, "who make a practice of eating donkey-flesh." The Masai live entirely on meat, blood, and milk, and so there is no cultivation in their country.

One family of Rendiles have a tabu :—

"They are the only Rendile who do not eat either camel or goat.... The only reason they gave me for the observance of this custom was that it was the dying injunction of an ancestor. A girl of this kraal on the day she marries a man of another kraal is released from the necessity of observing this rule."

The Kerre people on the Omo River and two neighbouring tribes have the custom of strangling their first-born children and throwing them into the river, where they are devoured by crocodiles. There appeared to be no connexion with crocodile worship, however, as they ascribed the custom to a decree of their ancestors. They thought it a great joke that Capt. Stigand should be interested in so natural and obvious a proceeding. The Kerre men eat together by themselves, and not with their families, and they sleep on platforms in the open, not in the women's huts, except during rain.

There is much valuable information in this volume on the ethnology, languages, and customs of the various non-Bantu tribes ; and the persistence with which Capt. Stigand pursued his linguistic investigations is well shown by the process of ocular and tactile demonstration which enriched his vocabulary with the precise meanings and applications of the words *kuncha* and *kimai* (p. 313). The traveller's deduction from these studies was that perfectly naked natives were preferable to those who wear clothes, but "never take them off, day or night, till they drop off." Many of the stories taken down from the natives are extremely humorous, but it is not correct to write of "Abu Nuas, the Arab Sage buried at Makka." Abu Nuwas was of Persian stock, and was buried at Bagdad, and he was a notoriously scurrilous wit rather than a "sage."

Capt. Stigand formed a favourable opinion of the provincial administration of the Abyssinians, and admired the rough but effectual justice with which they manage subject races. He specially praises their invariable courtesy to strangers.

*English as We Speak It in Ireland.* By P. W. Joyce. (Longmans & Co.)

It is a relief to find a veteran scholar who has devoted his life to Irish studies, and given us volumes on the "mere Irish" before the Conquest, or even before the Christian era, turning at last to the speech and thought of the Anglo-Irish, or the Irish who have adopted English speech. This most of them have done so completely that Celtic is to them a foreign and difficult language ; English is their real mother-tongue. But they speak it with a difference—at least a difference from the speech of modern England. For, in the first place, the earliest English-made vernacular in Ireland was the English of the Tudor and Stewart settlers, the English of Shakespeare and of the Authorized Version. In the second, it was not any local speech but the literary or upper-class dialect of the adventurers. Thirdly, it is the tendency of every language carried abroad by colonists, and established by them among conquered foreigners, to maintain itself more strictly and conservatively than the mother-tongue at home, which is subject to many disintegrating influences. Examples of this may be seen in the French of Quebec or of New Orleans, which is archaic in comparison with home French. Thus the assertion that Shakespeare talked with an Irish brogue merely means that pronunciations of his day have changed in England, while they have been preserved in Ireland.

This applies to the accent of words also. Dr. Joyce puts it wrongly when he says that while the English have a tendency to throw back the accent, the Irish have a tendency to throw it forward. The Irish have kept it where it was, while the English have not. Thus old-fashioned people in Ireland said "balcóny" in our memory, and it is so accented in older English dictionaries. "Centenary" and "advertisement" are like instances. Numbers of phrases, as Dr. Joyce shows by quotations from Shakespeare and old songs, have survived in Ireland, and are now called vulgarisms, whereas they are really archaisms. The misplacement of *h*, a modern vulgarity in England, is unknown in any Irish English.

Irish brogues have, however, another far more subtle quality which Dr. Joyce never mentions, and that is the peculiar tone or inflection which distinguishes such tongues as those of Cork, Galway or Belfast, and makes any of them sound different from any English dialect. It is difficult for those who know these subtle variations to avoid attributing them to psychological causes, to the manner of

life adopted by the Anglo-Irish, and the effect of a relaxing climate, rather than to direct influences of the Celtic tongue. Dr. Joyce tells us, for example, that people who talk English imperfectly will say "He let a roar out of him," which is a Celtic phrase. We have heard "He let screeches out of him" said of a preacher by Irish Protestants in the North whose ancestors had never spoken Irish, nor did they themselves ever hear one word of it.

Yet it should also be recognized that many of the vivacities and redundancies in Irish English arise not merely from the greater vivacity of the Anglo-Irish temper, but also from the fact that the natives who first learn any language find the foreign terms far weaker in meaning than their own that are enriched by crowds of associations. Hence they will make efforts to strengthen the language of which they do not feel the real force, since they have not grown up with its daily use. We have noticed even in the controversies carried on by learned foreigners in English, that they use expressions far more violent than is required, from the feeling that their full sentiments are not expressed in the dry words, with jejune definitions, which dictionaries afford. Some influence must also be ascribed to the florid taste of the Celt. There are poems by hedge schoolmasters quoted in this book strangely like the poems in Babu English, which delight us by their absurdity. But there is this profound difference. The Babu is always in deadly earnest, while the Irishman, indulging in a vast and incongruous vocabulary, evidently feels the fun of it all the time. Indeed the latent humour of the mixed race, which now pervades every county in Ireland, is one of the qualities which have made this society perhaps the most brilliant and successful of all the sections of the Empire. The mixture of races has in this instance produced a most effective blend, and the catalogue of great Irishmen, which is (except perhaps O'Connell) a catalogue of Anglo-Irish men, makes the language they have used a matter of no small historical interest.

We cannot say that Dr. Joyce has attempted to discuss any of these fascinating problems, though they are suggested by every page of his book. He has, however, given us a catalogue of words and phrases, an anthology of proverbs, with learned notes, on the Irish originals, and some delightful reminiscences of the Ireland of his youth (before the great famine) and the humours of his early education.

Turning to details, we miss among the Irish phrases "He called me out of my name," i.e., "He used abusive language to me," and the Northern "to make a cayley of it," i.e., to settle down for the afternoon in a house when you merely intended to make a call. This word (whatever the proper spelling may be) is among those commonly used by people who never knew one word of Irish. The adjectival or adverbial use of "the devil" is not sufficiently illustrated. Here is a strange

bit of grammar: "The devil a from the boy she could be kept," i.e., by no means could she be restrained. And again, in pious comment on the consoling exclamation of comfort that "God is good" you may hear "Devil a betther," i.e., there is no one better. The objection to saying bluntly "yes" and "no," which Dr. Joyce justly regards as a peculiarity in Celtic conversation, lies, however, far back and deep in the Italo-Celtic branch of the Aryans, before they were separated, for Latin has the same peculiarity. Strong and definite as the Roman character was to agree or dissent, no Roman used any downright monosyllable like the English. Some other phrases, such as "where in the world," and the use of "himself," may just as well have come from a familiarity with Latin as from Irish; for Latin was much spoken by priests and educated people long ago in Ireland. There are many alleged uses of speech with which we are not familiar, such as *sh* for *ch*, and vice versa, viz., *shimney* and *chovel*; but the sounding of the close *i* as *e* or *u*, as in *brudge*, is common, and in the north only. A parish clerk will there give out "the fufty-fufty humn," and he will say *et es* for "it is."

We have cited and criticized enough to show both the deep interest and the loose composition of this little book. The author is not always right or profound, but he is always agreeable and suggestive.

*The War in Wexford.* By H. F. B. Wheeler and A. M. Broadley. Illustrated. (John Lane.)

THIS book promises more than it performs. Its object, we are informed in the Preface, "is to tell once again the story of the War in Wexford by the aid of original documents," namely, "three MSS. of undeniable importance to a correct appreciation of one of the most interesting phases of Irish history." What it really does is to piece together a large number of extracts from well-known and usually contradictory authorities (either contemporary, like Sir Richard Musgrave, Gordon, Taylor, Hay, Byrne, and Teeling, or "such conscientious historians as Lecky and Froude"), and to introduce transcripts of the three "undeniably important documents" at more or less appropriate places. The history of the rebellion of '98 in Wexford has been so often and so eloquently written from opposite points of view that Messrs. Wheeler and Broadley's volume was hardly called for, and as they usually leave contested points undecided, and rarely express "the opinion of the present writers"—an opinion reserved with the more modesty and propriety, since they do not claim or possess any special authority on the subject—it cannot be alleged that our knowledge of the "interesting phase" is appreciably advanced. So far as this part of their work is concerned, all that need be said is that the reader who does not care to take the

trouble of studying the contemporary narratives, and who is not satisfied with Lecky and distrusts Froude, will find a useful collection of extracts from writers on both sides, from which he may get a fair idea of how religious passion affected the veracity of eighteenth-century Irishmen.

Such a reader, however, will not find a complete or ordered history of the rising of 1798, even in its local, but most violent, development in the county Wexford. The atrocity of Scullabogue, which excited such abhorrence that the United Irishmen of Ulster washed their hands of the Wexford assassins, is merely referred to, and we read that "the battle of Vinegar Hill has already been described by competent writers *ad nauseam*, and detailed reference to it is unnecessary." The repulse at Arklow, which saved Dublin from invasion, is not described by the authors at all. Nor are there any plans of battle-fields—if, indeed, the wretched skirmishes between a desperate rabble and a handful of militia and yeomanry slightly stiffened by a few companies of regulars can be called battles—to make the movements intelligible, whilst the contemporary map of Wexford County leaves much to be desired.

The main point, then, is the value of the "three MSS. of undeniable importance." The first document is "the holograph correspondence of Arthur, Earl of Mount Norris," who was captain of the "Camolin Yeoman Cavalry." This correspondence consists of a number of brief letters to his subaltern, Lieut. Smith, giving directions or commands about regimental business. They are, with hardly an exception, trivial. "The Disappointment about the Belts has been great to me"; "the Helmets may be given out whenever L<sup>t</sup>. Bookey and you shall think proper"—such items form the staple of the Earl's correspondence. Everything in it that is of real consequence could be put into half a page. Mount Norris strikes us as a man of feeble character. He was seldom at the head of his troop, but that may have been due to illness. The compilers say that "it is perfectly evident that he was no milk-sop"; but the only evidence they put forward, that he "grew very angry" with one of the *imbelligis turba* of Quakers, does not seem conclusive. There is nothing, however, in this volume to connect Mount Norris with the indignities offered to the corpse of Father Michael Murphy at Arklow; but, perhaps, the omission does not prove much. The compilers seem to have gone astray over the Anglesey Earldom, which became extinct in the Annesley family on the death of the sixth Earl; and when they state that Arthur Annesley, Viscount Valentia, was "created Earl of Mount Norris" in 1793, they apparently forget that he had previously held the barony of the same name.

The second document is the "Detail Book" of the Camolin Yeomanry, from May 25th to October 9th, 1798. It is a dry, matter-of-fact regimental record of

parades, patrols, and brigade orders, enlivened here and there by the burning of some rebel's cottage or the court martial of a militiaman or yeoman for breach of discipline—sometimes looting, sometimes one of the savage reprisals inevitable in wars of religion. The Camolin Yeomanry numbered only some sixty troopers, but even that number counted in a struggle in which nothing is more remarkable than the enormous disparity between the forces of order and rebellion. They were a loyal and, as far as the records show, an orderly body. They shared the defeat at Tubberneering and the success at Arklow, but were not present at Lake's victory at Vinegar Hill. Most of their work consisted of highly necessary and often dangerous patrol duty, the bare official reports of which do not supply exciting material. They had at least the honour of furnishing the first victim to Father John Murphy's pikes. Lieut. Bookey of the Camolin was killed near the Harrow on May 26th, and the Detail Book shows conclusively that it was after this first blood had been drawn by the rebels that the yeomanry burnt Murphy's chapel.

This disproves the statement of Harwood and others that "Father Murphy rebelled that moment" when he found his chapel burnt by "Orange Yeomanry" on Saturday the 26th. There was no Orange Society in Wexford, and Bookey was killed by Murphy's rabble before the chapel was burnt. Musgrave, however, had already pointed this out. The Detail Book records the finding of "the bodies of Lieut. Bookey and John Donovan mangled in a barbarous manner by Rebel Pikes," just as it mentions after the fight at Arklow :

"Went to view the dead bodies, all of which had a horrid [sic] appearance—one of the Slain was recognized to be Priest Murphy of Ballycanew; he was torn across the body, it was supposed by a cannister shot. Dead men and horses were lying in heaps in the fields, on the roads, and in the ditches. Orders given to the Supplementary [sic] Yeoman and Followers to remove the Dead bodies and bury them; numbers taken in cars and thrown into the sea."

There is nothing here about the burning of Father Michael's body, nor a word to settle the disputed question whether Father John Murphy was present at Arklow or not; the authors think not, and in this instance decline to rely upon Miles Byrne, whom they sometimes follow, in our opinion, too implicitly, since his memoirs were written long after the events described. There is very little in the Detail Book that adds to information previously published. It was worth printing, perhaps, in some historical *Transactions*, but hardly provides matter for a book.

The only one of the three unpublished documents that is full of interest is Mrs. Brownrigg's Journal of her experiences as a prisoner in Wexford town from May 26th to June 21st, 1798. It was apparently used by Musgrave, though the writer was not named, but its vivid narrative

was well worth printing in full. Mrs. Brownrigg was a Protestant of that ultra-bigoted type which Ireland unhappily breeds, and her opinions about Catholics are violently biased; but the facts she records are beyond dispute, and the terrible experiences of this brave woman form the one new and profoundly affecting feature in these pages.

The compilers' own opinions—for example, in the final chapter entitled 'Who was to Blame?'—are not offered as authoritative; but their method of writing history is not to be commended. They introduce a long chapter on Humbert's invasion, which had nothing to do with Wexford; and they scarcely attempt to trace the long struggle of the Wexford rebels who took refuge in the Wicklow mountains. The arrangement also is confusing, and involves much repetition; and the remarks which are introduced by the compilers between their extracts and documents trench ludicrously on the obvious. To say that the subjugation of England by Bonaparte "would have snapped the slender ties, now almost strained to breaking-point, between Ireland and the Motherland" is as banal as the remark that the Irish pike was "worthless before coming up with the enemy." That "his easy-going nature was not a quality," &c., is undoubtedly true in a different sense from that intended. How Cornelius Grogan could be "over seventy" in 1798 if he was born in "1738?" is a mystery; but it does not appear to us an altogether novel discovery that "Pitt ever seems to have been the *bête noire* of the French at this period."

The portraits which illustrate the volume are good, but the artists and engravers should, when possible, have been named: "in the collection of Mr. A. M. Broadley" is not a sufficient reference. Nor are the letters between Frederick, Duke of York, and his father George III., 1796-7, from "Mr. Broadley's Georgian MSS." remarkable, except for the Duke's statement that "as almost the whole of the Recruits of the Infantry of the Line are Irish it would be by no means a Politic Measure to send any of your Regular Battalions to Ireland." This may partly account for the deplorable neglect of the Duke of Portland's Government to send the reinforcements urgently demanded by Lord Camden and General Lake.

#### SHORT STORIES.

In *The King's Highway* (Mills & Boon) Mr. Marriott Watson successfully reintroduces his romantic highwayman of the Stuart period, Galloping Dick. Told in the first person, with a free use of the expletive "Rip me," the tales show the author's power of sustaining a rôle which requires that a professional ruffian should on twelve occasions elicit a round of applause for dexterity, heroism, and kindness. The best of the stories is the last, where a spirited woman, carrying an ornament of trifling value, is mistaken for the titled

possessor of some famous jewels. Here there is enough humour and unexpectedness to carry across the footlights. A clever story is that which makes the highwayman accept a commission to assassinate the Duke of Monmouth and satisfy his astute employer by disobedience. In 'An Affair of the Dice' Mr. Watson makes the highwayman incredibly indifferent to the proceeds of his criminality; and there is one episode ('The Rose Riband') in which the same character seems to us a little too laborious in refined practical joking, and less like himself than an impersonation by the modern peer whose mystifications have already provided Mr. Watson with two volumes of tales. It is needless to add that the writing is excellent. Galloping Dick deserved a King's pardon for the graces which distinguish his prose.

Mr. Algernon Gissing's twelve stories of country life collected under the title *Love in the Byways* (White & Co.) are invested with charm of style, and deftly convey the sound of rustic voices to the reader's ear. Love is occasionally treated from the point of view of an unselfish helper of lovers, with the effect of diminishing one's sense of the poverty of invention displayed in several of Mr. Gissing's plots. The most striking story is the last, in which a sympathetic stranger is the cause (unintelligibly to himself) of an extraordinary change for the better in the relations of a married couple. Among other tales, we find a sketch out of which the writer developed the novel entitled 'Second Selvies.' In another story a peer's wronged wife figures as a typist till her maternal love induces her to return to her husband's house. Two of the stories (apart from a tale of a music-master's love) have a musical interest: one of them, an idyll of the wood and the public-house, called 'Where the Bee Sucks,' is as pretty a tale as any in the book.

Few novelists have mastered with equal success the art both of the long and the short story; but Mrs. Mann is conspicuously one of the elect. As the title implies, *Bound Together* (Mills & Boon) is a volume of short stories, varying only slightly in length, but widely as to genre and motive. Here we find comedy and tragedy, and, upon occasion, even a kind of tragicomedy, while every individual tale bears the imprint of the author's signal ability; of her broad sympathies, which never dissolve into sentimentality; her sane if uncompromising outlook on life, and her shrewd and kindly wit. Her style, while perfectly limpid and direct, shows none of the affectation of austerity displayed by narrators less certain of their strength; nor is it spoilt by the redundancy of descriptive writing employed by some others. 'Mittens' and 'Harriet Dixon's Afternoon Off' are two of the most arrestingly tragic of these stories, although, in another vein, 'White Chintzes' holds perhaps even a deeper element of tragedy. 'The Coming of King Ackerman' is as pathetic as anything in 'The Memories of Ronald Love'; and 'The Brown Great-coat' is as subtly humorous as anything Mrs. Mann has written. This is the best collection of short stories we have seen for a long time.

To use a homely phrase, there is good stuff in *Prairie, Snow, and Sea*, by Lawrence Mott (John Murray). About a third of the volume is taken up by episodes in the lives of the R.N.W. Mounted Police of British North America—episodes which occasion-

ally exhibit rather oddly the elasticity of the oath of duty sworn by that body. Other stories deal with French Canadians and North American Indians; and a visit is paid to Labrador, which God is said to have made on the sixth day of His labours, and to have pelted with stones on the seventh. The author shows considerable literary talent and command of dialect, but he should beware of the step which descends from the sentimental to the ludicrous, also of the step which descends from the awe-inspiring to the mere-trivial. He is at his best—a best that is remarkably good—in the tales entitled 'The Jesu-Man' and 'The Squaw Barrens,' where tragedies augment the prestige of certain maleficent and supernatural beings.

*Cummer's Son and other South Sea Folk.* By Gilbert Parker. (Mills & Boon.)—These stories are advertised as not having been published before, and we should judge them to represent an early stage in Sir Gilbert Parker's development. Possibly they are stories of the South Seas written by him during his residence in Australia. The first, which is the longest, and is obviously considered the most important, is a tale manifestly inspired by the example of Mr. Kipling. It is, indeed, Kiplingesque to a fault, and so good an imitation in its kind as almost to amount to a travesty. Yet it has the form of vivid narrative which is its author's best literary quality. Sir Gilbert has no special talent in characterization, but he tells a tale well. The influence of Mr. Kipling led him, we think, astray, and gave a "jumpiness" and irregularity, an obscurity and incoherence, to his naturally straightforward style. Some of the other pieces, free from this influence, are better, notably the stories dealing with New Caledonia. Many are merely sketches, and some are plainly immature.

With the exception of 'The House in Cheyne Walk,' a delicate conception rendered with some sense of subtlety and grace, the contents of *Tropical Tales and Others*, by Dolf Wyllarde (Stanley Paul & Co.), do not please us. Avowedly "tropical," although "not all placed physically in the Tropics," as the author observes in her dedicatory note, these tales are distasteful not merely in their mental temperature. We find, underlying a certain superficial smartness, a coarseness of perception together with a pervasive cynicism that almost always jars. It may be that the stories suffer, in some measure, through having been printed collectively, instead of being encountered severally in the pages of popular magazines. However that may be, such stories as 'The Squirrel and the Corpse' and 'Ellison's Christmas Dinner' do not please us at all. Sheer brutality is not strength; and the element which Aristotle contemned is signally out of place in a book of modern short stories.

#### FOLK-LORE.

*Folk-lore and Folk-Stories of Wales.* By Marie Trevelyan. With Introduction by E. S. Hartland. (Elliot Stock.)—This book is made up of tales and traditions taken down by Mrs. Trevelyan from the lips of old inhabitants, or passed on to her by her father and other relatives. She has drawn her materials mainly from Glamorganshire and the districts immediately surrounding it, but, as her title indicates, other parts of Wales

are also represented. Certain characteristic branches of Celtic legend, fairy, dwarf, and giant lore, have been omitted, not because she is without examples of them, but because they need a volume to themselves.

Apart from this, her work is unusually full, and marred by but few repetitions. Folk-lore already in print is avoided for the most part, or mentioned incidentally; while some topics (e.g., the water-horse and phantoms of the mist, the beliefs of seafaring men, superstitions relating to plants and animals, days and weeks, dragons and serpents, &c.) are so abundantly treated as to give colour to the hope expressed by Dr. Hartland in the Introduction that the book may serve to bridge over gaps in our previous records.

To many readers it will be of the nature of a surprise. Of the qualities commonly associated with Celtic legend—the romantic beauty, the naive grace and joyous abandon, which have given the Arthurian stories their fame—we are but faintly reminded here. The book shows another and darker aspect of the Celtic temperament. True, it does not lack dainty conceits, as when we read that the dew of June roses sprinkled on new-born girls will make them beautiful, or that daisies were first planted on a baby's grave by infant angels; but, in spite of these and other prettinesses, the pervading element is a sombre mysticism, most marked, as is natural, in the chapters on the Cwn Annwn (the spectral hounds), death and transformation, corpse-candles and phantom funerals.

Why this cast of thought, which can be traced in the lore of most peoples, should be so prominent in the Welsh, is a question that has frequently been raised. In the opinion of some it was intensified by the religious revival of the eighteenth and nineteenth centuries, and this much is certain, that in giving his sanction to the belief in witchcraft Wesley strengthened the hold of the darker superstitions. Others maintain, with Dr. Hartland, that this type of mysticism is the result of "the union of deep and easily excited emotion, passionate religious conviction, and vivid popular imagination," and that it is the endowment in equal measure of the Celtic populations of Scotland, Wales, and Brittany. In this particular case, the gloom is deeper, owing to the omission of fairy legends. The presence of these would have afforded considerable relief.

We are unable to discuss the various chapters in detail. Some of the stories—e.g., 'The Vampire Chair' and 'The Vampire Bed'—do not occur elsewhere, at least in the form in which they are presented here. Others, as also many of the ceremonies and superstitions, are not confined to Wales, or, indeed, to the United Kingdom. The tale of Roch Castle is the tale of Cook's Folly, Bristol; the drover of Craig y Dinas is the pedlar of Swaffham; many of the devil stories, the transformation stories, and the legends of spectral hounds, are variants of types widely diffused through Europe. This does not render them useless as data. On the contrary, as the existence of certain customs and beliefs implies the existence of certain theories of life, political and social relations, the finding of them in fresh regions, with fresh variations, is to the specialist an undisputed gain. For his purposes Wales, like the other Celtic districts, is a particularly happy hunting-ground. Owing, no doubt, to the intensity of race-feeling among its people and the tenacity with which they cling to their language and traditions, Wales has to a great extent resisted modern influences. This state of things is not likely

to endure, and it is much to be desired that dwellers in other counties should do for them what Mrs. Trevelyan has done for Glamorganshire.

In many respects her book is worthy of praise, being attractively written. On the other hand, it would have impressed us more if she had been more judicious in her choice of authorities. Davies's 'Celtic Mythology' has long been out of date; it is now chiefly interesting for the light which it sheds on the methods of thought of its time; its views on, e.g., the Druids, no longer find favour with scholars; it would have been better to use the article in Holder's 'Alt-Celtischer Sprachschatz,' which gives all the references to them in the classical texts. If her volume is valuable, it is because it contains information as to current superstitions acquired at first-hand by herself or her friends, not because it recapitulates the theories of others. We venture to hope that in her promised fairy-book she will leave theories on one side.

*Folk-lore of the Santal Parganas.* Translated by Cecil Henry Bompas. (Nutt.)—This is a valuable collection of folk-tales of an Indian tribe inhabiting at the present day the eastern outskirts of the Chutia Nagpore plateau. They were originally hunters and dwellers in the jungle, and even now have made little progress in agriculture. This is abundantly evident from the number of tales relating to adventures in the jungle and jungle animals. The Santals religion is animistic; almost every object, animate and inanimate, is believed to have a spirit (*bonga*); there are spirits of ancestors, a spirit of the house, spirits of the hills, trees, and rocks. These spirits are propitiated by elaborate ceremonies and sacrifices.

The folk-tales were collected by Dr. O. Bodding, of the Scandinavian mission to the Santals, and have been translated by Mr. Bompas. The fact that the language in which they were originally written is beautifully pure is given by the translator as a reason for supposing that they have not been affected by contact with Europeans.

The stories are divided into six classes: 1, stories of a general character; 2, stories relating to animals; 3, stories which are scarcely folk-lore, but are anecdotes relating to Santal life; 4, stories relating to the dealings of *bongas* and men; 5, legends and traditions, and a few notes relating to tribal customs; 6, stories illustrating the belief in witchcraft.

The general stories give a good idea of the social life of this primitive people, what they admire and despise. We have exaggerated pictures of the conduct of the silly man; descriptions of the cruel stepmother, the victim of whose persecution runs away, marries a princess, and returns to avenge the hardships of his youth; stories showing the danger of offending holy men; and many, as stated, of the jungle. The tales have often a remarkable likeness to those found in the folk-lore of other Asiatic countries, and even of Europe. There is, for example, the tale of the monkey boy who compelled a girl to consent to be his wife by stealing her clothes while she was bathing.

Some of the animal stories are amusing, and they generally contain a moral. The jackal plays a great part, and usually has the best of it in a contest of cunning with the larger and more powerful animals, such as the tiger, the elephant, and the leopard, though he himself is often defeated by humbler animals, such as chickens.

The illustrations of the belief in witchcraft are of great interest. It appears that

this belief is very real among the Santals at the present day :—

" All untimely deaths and illness which does not yield to treatment are attributed to the machinations of witches, and women are not unfrequently murdered in revenge for deaths which they are supposed to have caused."

Such ideas appear, however, to be confined to the lower castes.

There is an elaborate ceremony for initiating girls into witchcraft, which includes marrying a *bonga*, and taking out, cooking, and eating a man's liver. If the girl refuses to take the final step, and will not eat men, she is driven mad and made to die.

This collection deserves a place with those of Stokes, Frere, and others who have worked in this field.

#### OUR LIBRARY TABLE.

WHEN we read the title-page of *The Marriage Ventures of Marie-Louise*, by Max Billard, English version by Evelyn, Duchess of Wellington (Evelleigh Nash), we hoped that the Duchess had discovered some forgotten letters or papers of her late husband's grandfather, which would throw new light on the history of the fall of Napoleon. In this we were disappointed. In the volume before us the Duke of Wellington is not even mentioned, though he must have met Marie Louise when he was at Vienna for the Congress, as she returned to her father's Court four months after Napoleon's arrival in Elba. In spite of our disappointment, we gladly recognize the marked ability with which the Duchess has translated and edited M. Billard's book. Many translations of French works have passed through our hands in recent years, and this is one of the rare ones which can be read with pleasure. The flow of the English is excellent, having none of the woodenness which usually characterizes translations.

At the same time there are traces of the French original which might have been corrected. The names of the works of Werner, the Viennese priest and poet, are given in French instead of German. "Titus Livius" instead of Livy. Again, there is a lively description of a meeting between Marie Louise and the Princess of Wales at Aix-les-Bains, when the liaison of the Empress with Neipperg had already begun, before Napoleon had been five months in Elba. The two ladies sang together, to Neipperg's accompaniment, and "chose the celebrated duet from Mozart's masterpiece 'Don Juan.'....Caroline in an amorous voice took up the strain—'Là nos deux mains unies,' &c....and Zerlina replied to Don Juan, 'Je veux et puis je n'ose,' &c." We venture to say that two German princesses singing "La ci darem" would sing it either in German or in Italian, though a Frenchman would obviously put their words into French.

The Duchess has edited the book with considerable care and research, and though unable to produce any new documents bearing on the history of Marie Louise, she has taken great pains to elucidate the text with judiciously selected notes from authorities, some of which are not easily accessible. In one place there is a slight confusion which only needs the addition of a few words to clear it up. On p. 46 Marie Louise, in August, 1814, heard "the news of the death of her grandmother Queen Caroline." On p. 47

there is a note referring to the Princess of Wales which says that "the Baronne du Montet saw Queen Caroline at Vienna in 1817." For the benefit of persons not familiar with the period, it should be explained that the "Queen Caroline" of p. 46 was the famous consort of Ferdinand IV. of Naples, the sister of Marie Antoinette, who was closely associated, in various ways, with the history of Nelson and Lady Hamilton, of Joseph Bonaparte and Joachim Murat. The "Queen Caroline" of p. 47 should be called Princess of Wales, as she did not succeed to the empty title of Queen till 1820.

As it is not our usual practice to review the text of translations of French books, we will not enter into any criticism of M. Billard's work, but will only say that his narrative of Marie Louise's marriages with Neipperg and with Bombelles and of her liaison with Lecomte, as well as of her treatment of her son the Duke of Reichstadt (who is only a shadowy character in the book), is both interesting and well arranged. In its original French it could not be more lucidly written than in the Duchess of Wellington's excellent English version. If it were our business to criticize M. Billard's history, there are several points of detail which we should query. But perhaps it would not be well to be too critical with an author who treats the late M. Imbert de Saint-Amand as a serious historian.

MANY of the papers in *Sketches and Snapshots*, by the Right Hon. George W. E. Russell (Smith, Elder & Co.), are in the author's best vein, though some are too trivial to deserve reproduction. He discusses amusingly on 'Committees,' and instructively on 'Slang.' It may interest him to learn that a well-known novelist, who has made the East End his own, thought that Fowler, the Muswell Hill murderer said, "These are outing dues," not "These are outing do's"; in other words, "This is the penalty for putting a life out." The point, too, might have been made that current slang is often a revival. But, while much entertainment is to be derived from Mr. Russell's pages, some of the earlier articles stand in need of revision, notably an estimate of Matthew Arnold, written in 1888, "in the first pain of a personal loss." The late Lord Ripon deserves a more adequate memorial than that contained in a pretty panegyric written on the occasion of a luncheon given in his honour by the Eighty Club. Mr. Russell's readers must have had enough by this time of Disraeli's novels and 'Friendship's Garland' in snippets; and it is rather trying to find Mrs. Hackett of 'Amos Barton' quoted twice in the same volume (pp. 112 and 491), though by way of variety she is called "Hackett" on the first occasion. Lastly, one can have too much even of Harrow and Dean Farrar.

To tell the story of Scottish education during a period of seven centuries within some 400 pages is a formidable task, but Dr. John Kerr has achieved it with notable success in his *Scottish Education, School and University, from Early Times to 1908* (Cambridge University Press). No one is, indeed, better fitted for a work of this kind; for Dr. Kerr has had a close and practical acquaintance with the school and University life of both Scotland and England extending over fifty years. He is probably right in saying that education is not a generally attractive subject; but were a book of this kind to appeal only to those who are practically or professionally in intimate

connexion with its subject, it would still be worth writing.

Dr. Kerr's history, as a matter of fact, includes much of "popular" interest for such as care to search for it amidst its wealth of learned detail. It is curious, for example, to reflect that both Glasgow and Aberdeen, to say nothing of St. Andrews, had their Universities long before Edinburgh had hers. Edinburgh can perhaps forgive Aberdeen her precedence, since Aberdeen obtained her University on the ground that "the inhabitants are ignorant of letters and almost uncivilized." But it must be less easy to forgive Glasgow, which in 1450 was specially commended as the site of a *studium generale* because of "the salubrity of its climate, the plenty of victuals, and of everything necessary for the use of man." Dr. Kerr's story of the Scottish Universities is peculiarly valuable as presenting an impressionist or bird's-eye view of a subject which previously had to be studied in works meant rather for reference than continuous perusal.

The same might, indeed, be said of the author's treatment of the larger theme of education, which he has made at once solid enough to be useful to the expert, and interesting enough to appeal to the general reader. Beginning with the twelfth century, before which time no exact records are available, he divides his history very conveniently into four periods: (1) Schools from early times to 1560, and the founding of Grammar Schools and the three oldest Universities; (2) Schools from 1560 to 1696 (the Reformation era), and the Universities of the same period; (3) Schools from 1696 to 1872 ("the era of well-established Parish Schools"), and the Universities from 1696 to the period when, by the Act of 1858, they may be said to have been nationalized; and (4) Schools from 1872 to 1908, and the Universities from 1858 to 1908.

To follow the author through the intricate windings of his subject, with all their vast mass of detail, is impossible here; and we must content ourselves by commanding the book for its scholarship and its skilful, precise, and scientific presentation of the facts. It is likely to remain a standard authority. The Index, covering twenty-four pages in double column, is exceptionally good.

*Sun Tzu on the Art of War.* Translated from the Chinese, with Notes, by Lionel Giles. (Luzac & Co.)—At the present day in China the military service is at a discount as compared with civil employment. Even in the days of Confucius, this was the case in spite of the many quotations which Mr. Giles cites in his Introduction to the present work. The sage struck the key-note when he said: "I am unversed in military matters." When questioned on his belief in a future existence, he showed a similar aloofness of expression. "When you do not know life," he said on one occasion, "what is the use of inquiring about a life after death?" In the same spirit of indefiniteness he used the expression above quoted; and since then down to the present day the Chinese have shown a contempt for the military profession.

Some doubts hang about the existence of Sun Tzu as an historical personage (sixth century B.C.); but if he never existed, some one did who was able enough to issue an authoritative work entitled the *Sun Tzu Pingfa*. After one of the great battles in the late Chinese and Japanese war (1894-5) a copy of this work was found in the tent of the Chinese general, who profited by it to secure his own safety, if not to defeat his foe.

We could fancy it would lie open at the page at which generals are bidden to "take up an easily accessible position in dry level country, with rising ground to your right and on your rear, so that the danger may be in front and safety lie behind." This is exactly what happened in this case. The Chinese general lost the battle, and lived to fight another day. The idea pervading Sun Tzu's theories is to avoid as far as possible fighting to the death and to gain the desired end by strategy. Thus we are told that it is the rule of war.

"if our forces are ten to the enemy's one, to surround him; if five to one, to attack him; if equally matched, we can offer battle; if slightly inferior in numbers, we can avoid the enemy; if quite unequal in every way, we can flee from him. Hence though an obstinate fight may be made by a small force, in the end it must be captured by the larger force."

These sayings still influence campaigns in China, and explain the calmness with which defeated forces accept disaster. The possibility and even probability of defeat are always officially within the notice of the soldiers, who, we are told,

"on the day they are ordered out to battle, may weep, those sitting up, bedewing their garments, and those laying down letting the tears run down their cheeks. But let them once be brought to bay, and they will display the courage of a Chu or a Kuei."

Our experience of Chinese soldiers is that they are more likely to weep when ordered to face the foe than to display the courage of the heroes who are held up as their examples.

There is very little military science to be gathered from Sun Tzu's work, its chief interest being its claim to be "the oldest military treatise in the world." Its antiquity has rendered the text somewhat obscure in certain passages, which may possibly account for the fact that it has only been translated into languages of Europe three times: first, in the eighteenth century by Père Amiot, a Jesuit father; secondly, last year, by Capt. Calthrop; and now by Mr. Lionel Giles, who is somewhat severe on the work of his predecessors.

*A Journal from Japan*, by Marie C. Stopes (Blackie), bears the sub-title 'A Daily Record of Life as seen by a Scientist,' and the record derives piquancy from its dual interest as the notes of a learned doctor in science who was also a girl impressed by the charm of a novel country and people. Miss Stopes travelled boldly to strange regions in pursuit of fossils, and worked heroically at them in Tokio. She moved daily among the professors, and started a debating club among the ladies. The diary, printed as it was written, though with bare hints as to names, is remarkably naive and fresh, and shows a feeling for art and beauty which is not conspicuous among "scientists." Incidentally, it is both informing and entertaining concerning Japanese customs. Struck with the general cleanliness of the Japanese, Miss Stopes wondered at the presence of lepers in the streets and trams. The rapid "Westernization" in dress and other ways did not please her. Here is one of many notes which deserve quotation:—

"While we were at lunch an envelope was brought to Prof. F— containing 75 yen, partly in copper coins. It was a present from the Emperor! When I had done laughing, he explained to me the reason. It is soon the Emperor's birthday, and therefore all Government officials are expected to go to the palace to pay their respects, when they would receive a cup of *saké* and some light food. But to go one must have a grand gold-laced uniform, and many of the younger men don't have it; also if every one

went there would be an impossible crush, so that only the seniors go. The juniors now dispense with the formal letter stating that they are ill, but continue to receive the price of a cup of *saké* from the Emperor!"

*A Lad of London and some of his Neighbours.* By George Haw. Illustrated by Eva Roos. (Cassell & Co.)—There are few writers who have so remarkable a knowledge of London and London life as Mr. George Haw. He has in former volumes rendered much service to the London poor by pleading their cause and revealing their needs. His 'No Room to Live' awakened real interest in the problem of overcrowding. In this volume Mr. Haw gives a series of vivid pictures of London life. He sketches with much skill the East-End "nipper"—a sharp, self-reliant, humorous, and pathetic figure. The everyday life of the poor—its sorrows and joys, its struggles and hardships—is depicted. One of the best sections of the book is entitled 'Philosophy from the Gutter.' Here are recorded the sayings of men who, having drifted down the stream, earn a precarious living. Mr. Haw is a keen observer, and to him the crowd in the streets or on Liverpool Street Station in the early morning has "glamour." The restless roar of the City stirs him. He realizes what Meredith called "the mighty thunder of the City, crashing tumults of disordered harmonies." His book is not only eminently readable, but also shows considerable ability in description.

#### BJORNSTJERNE BJORNSEN.

WITH the vigour of giant forefathers in his veins, Björnsterne Björnson, ever a fighter, has for months made a valiant stand against death. But even the mightiest chieftain must at last take what the sagas call his bane-wound; and at last the brave white head lies low. European literature has sustained no such loss since the death of Victor Hugo. Greater men there have been in this department and in that, but none that was a master in so many fields, none that lavished his genius so inexhaustibly in the service of his country and of humanity. Novelist, dramatist, lyrst, politician, controversialist, orator, he was in everything abundant, in everything superb. His works, no doubt, are uneven in merit, for a stern self-criticism was foreign to his temperament; but he did nothing poor or petty, nothing that does not bear the stamp of a great creative originality. His prodigious energy, in whatever direction expended, was always the energy of genius.

It is remarkable how, in despite of the barrier of language, he has impressed himself on the imagination and sympathy of Europe. The barrier of language was much more serious in his case than in Ibsen's. However much Ibsen may lose by translation, Björnson loses ten times more. In the first place, he is at his very greatest as a lyric poet, and his lyrics are hopelessly untranslatable. His peasant songs, his patriotic songs, his romantic ballads, his saga-transcripts, are among the gems of a language not poor in lyrics. To think of him at his noblest is to think of 'Synnöve's Song' and 'There lieth a Land,' of the haunting 'Olaf Trygvason' and the supremely tragic 'Bergliot'—all utterly obscured in another language. But even the prose of his novels and plays loses fatally in translation, partly by reason of its merits, partly from what one cannot but call a defect. Its merits are extreme raciness and picturesqueness; its defect a sort of impression-

ism, not to say smudginess. The attempt to translate some of his most characteristic pages is like an attempt to reproduce Turner's 'Fighting Temeraire' in pen-and-ink.

Björnsterne Björnson was born on December 8th, 1832, in a country parsonage on the northern slope of the Dovrefjeld. Unlike Henrik Ibsen, who had little or no Norwegian blood in his veins, Björnson came of one of the peasant families who hold themselves, probably with justice, the representatives of the old upland kings. Nothing very remarkable is related of his boyhood. To him, as to Ibsen, the revolutionary unrest of '48 came as a strong intellectual stimulus; but to the boy of sixteen it naturally meant less than to the youth of twenty. In 1850 he went to Helsingør's famous "student-factory" or cramming establishment in Christiania, where he first met Ibsen, Vinje, and Jonas Lie. Before he was twenty he wrote a play named 'Valborg,' which was accepted by the Christiania Theatre; but he is said, though this is scarcely credible, to have withdrawn it of his own accord. While still a student, he plunged into journalism; and he took a leading part in the movement for replacing Danish by Norwegian actors in the company of the Christiania Theatre.

It was in 1856, after an exhilarating visit of the Norwegian students to Upsala, that he determined to make poetry his vocation, and wrote his one-act historical play 'Between the Battles.' The winter of 1856-7 he spent in Copenhagen; and he brought home with him the peasant tale 'Synnöve Solbakken,' which in the autumn of 1857 took all Norway captive. If we regard Wergeland, Welhaven, and their contemporaries as the first generation of modern Norwegian writers, 'Synnöve Solbakken' may be called the first masterpiece of the second generation. Idyllic though it undoubtedly was, it was at the same time true to life in the sense that it portrayed certain quite real aspects of Norwegian peasant character, not hitherto registered in literature. In a style that was none the less original for showing the influence of the Sagas, the poet revealed to the Norwegian people their enduring kinship with the men and women of whom the Sagas tell. Never before had the influence of Norwegian nature on Norwegian character been so deeply felt or so poetically rendered. The book, and its successors in the same vein, 'Arne,' 'A Happy Boy,' and others, came as a sort of consecration of Norwegian nationalism, an interpretation of the intense individuality of the race. And it has been well said that, if 'Synnöve' threw the light of the Sagas on the Norwegian peasant of the nineteenth century, 'Between the Battles' reversed the process, and made the men of the Sagas more real and living in the light reflected upon them by their peasant descendants.

Björnson's romantic period may be said to have lasted from the publication of 'Synnöve' in 1857 to the publication of 'Sigurd Jorsalfar' in 1872. During this period he is mainly occupied with the historic drama and the peasant idyll, though 'The Fisher Girl' (1868) denotes a breaking away from that form. For two years (1857-9) he held the post of stage-manager at the Bergen Theatre, in which Ibsen had served his apprenticeship to stagecraft. It was in Bergen that he published his drama 'Lame Hulda,' not acted till 1862. During the winter of 1859-60 he was engaged in journalism in Christiania; and it was then that he wrote his famous national song 'Ja, vi elsker dette landet.'

From 1860 to 1863 he lived abroad, mainly in Italy, by aid of a travelling stipend allotted him by the Government. After his return, he was for about two years Director of the Christiania Theatre, exercising through his vivid histrionic temperament, a most inspiring influence upon the actors and actresses.

No distractions, however, journalistic, political, or theatrical, could seriously retard the flow of his creative activity; and in addition to his novels he produced in the sixties his dramas of 'King Sverre,' 'Sigurd Slembe' (a magnificent trilogy), and 'Mary Stuart in Scotland,' along with the epic poem 'Arnljot Gelline.' To the middle of this period, moreover, belongs the two-act modern play 'The Newly Married Couple,' the first noteworthy production of its class in Norwegian literature. The second was Ibsen's 'League of Youth,' produced in 1869, in which Björnson, not without reason, felt himself to be lampooned in the character of Stensgaard. Ibsen declared that it was not Björnson himself, but his "lie-steeped clique," that he had in mind in drawing this personage; but the distinction is somewhat impalpable. There was a good deal in the character, too, that was pretty plainly modelled on the individual rather than the clique. Even Stensgaard's religious phraseology, the confidence with which he claims God as a member of his party, was at that time characteristic of Ibsen. The breach between the poets was wide, and was not healed until twelve years later, when Björnson nobly came forward on Ibsen's side in the controversy raised by 'Ghosts.' 'He has a royal soul' was Ibsen's comment.

'Sigurd the Crusader' (1872) was to have been the first of a series of historic folk-plays; but it was in fact the first and last. Soon after its publication, the poet's mind veered decisively towards the study of modern life, both in dramatic and in narrative form. From a two years' stay in Italy he brought home two remarkable plays, 'The Editor' and 'A Bankruptcy,' the first taking firm hold upon political life in Norway, the second upon commercial and social life. 'The Editor' was the more original work, but 'A Bankruptcy' was incomparably the more successful. It popularized Björnson on the German stage, as 'Pillars of Society' was, two years later, to popularize Ibsen. It was at this time (1875) that Björnson bought the property at Aulestad in Gudbrandsdal which was ever after to be his home. But his local settlement was followed by a period of spiritual unsettlement.

Hitherto he had stood on the ancient ways in religious thought, or rather sentiment. His early religious training had been reinforced by the influence of the Danish theologian Bishop Grundtvig; and when he took up his abode at Aulestad, it was partly with a view to a deeper cultivation of his religious life, in concert with certain Grundtvigian friends and neighbours. But his concentration on spiritual problems led to quite unexpected results. Bit by bit, during the next five years, his sentimental religiosity fell away from him, and he emerged from the struggle a disciple of Herbert Spencer, and even, it might be added, of Charles Bradlaugh. He gave a good deal of energy in these years to theological controversy; and it cannot be said that the literary work of his transition period attains to his highest level. A strange symbolic drama 'The King' (1877) stood high in his own favour, but scarcely in that of his readers; and two novels, 'Capt. Mansana' (1875) and 'Magnhild' (1877), may perhaps be placed, respectively, in the third and in the second rank of his fiction.

On the other hand, two plays which appeared in 1879, 'Leonarda' and 'The New System' stand—the latter very decidedly—in the front rank of his dramas.

In the winter of 1880-81 Björnson visited America, and on his return plunged into the thick of the political battle which culminated in the impeachment of the Conservative Ministry, and the triumph of the Liberal party, headed by Johan Sverdrup. During this stormy period, Björnson's magnificent gifts as a popular orator made him one of the great powers in the land, though at the same time his religious apostasy did something to weaken his influence. Both from the political and from the religious point of view, his name was anathema to the Conservative party, who tried to make out that from this rabid agnostic and agitator the glory of poetry had departed. No doubt this ought by rights to have been so; but, unfortunately for the Conservative critics, Björnson's Muse had something of "Shield-Maid" in her composition, and never stood by him so faithfully as when he was in the thick of a great fight. Almost beyond question, his genius reached its fullest stature during the eighties. His change of heart in religious matters inspired a little novel, 'Dust' (1882), which is certainly one of his minor masterpieces. The drama 'A Gauntlet' (1883) was too manifestly a thesis-play—the outcome of a campaign into which the poet had thrown himself in favour of an equal moral law for man and woman. But a few months later in the same year he reached the summit of his dramatic production in the first part of 'Over Åvne' ('Beyond Human Power'), an extraordinarily original and fascinating psychological study. In fiction, too, he put forth new strength in 'Det Flager' (1884)—known in English as 'The Heritage of the Kurts.' This might be called the summit of his achievement as a novelist, had he not given us, five years later, a book which some think even stronger and more beautiful—'In God's Way,' or, better, 'The Paths of God.' These two great novels stand forth, then, as twin peaks in a glorious mountain range.

The triumph of the Liberals in 1884 did not bring political peace to Norway, and Björnson continued to act, through good and ill report, as a great tribune of the people. He was the foremost champion of "the pure flag"—a flag bearing no mark of the union with Sweden—and he was prominent in the agitation for a separate Norwegian consular service and Foreign Ministry, which at last led to the dissolution of the bond between Norway and Sweden. It was a real-life tragedy of this stormy political period—a tragedy in which he himself had played a part—that he embodied in his fine drama of 'Paul Lange and Thora Parsberg,' perhaps the best of his later works. Though he never at any time showed any trace of senility, it cannot be said that such plays as 'Laboremus' or 'Paa Storhove,' or such a novel as 'Mary,' are ever likely to take rank with the great works of his maturity. His last play, which appeared only a few months ago, is a lively comedy, but turns on a subject—the marriage of an uncle and a niece—rather startling to English preconceptions.

Since the separation of Norway from Sweden, Björnson's activity as an orator and controversialist has been mainly devoted to combating the movement for supplanting the Norwegian-Danish language with an artificial composite of the peasant dialects of Norway. This movement would cut Norway off from her own literature, and combine with her geographical position utterly to sequester her from the rest of

Europe; but since it has grown in strength for something like half a century, and is actively promoted by sane people, it has doubtless points in its favour which the foreigner cannot discern. Ibsen, no less than Björnson, was resolutely opposed to it.

As a novelist, Björnson holds a place of his own which no one can dispute. He has not, indeed, the consummate artistry of the Russian masters, but he has great narrative skill, deep psychological insight, and an admirable power of projecting and realizing character. As a dramatist, it is impossible not to compare him with Ibsen, while at the same time it is very difficult to reduce the two men to a common measure. Though they no doubt influenced and stimulated each other, and though the subjects they treated were by no means dissimilar, their methods were utterly different. Ibsen was a dramatist, and nothing else; Björnson was essentially a novelist writing in dramatic form. He had none of the marvellous constructive patience with which Ibsen worked over and worked up his themes. Beside the close-woven fabric of such a play as 'Hedda Gabler,' such a play as 'Leonarda' seems little more than a genial improvisation. It is significant that Björnson, whose life was so full of manifold activities, nevertheless wrote almost as many plays as Ibsen, who devoted himself austere to that one form of art. It is impossible to maintain, in short, that Björnson had anything like the specifically dramatic genius of the author of 'The Wild Duck' and 'The Master Builder'; and yet there are moments in his plays which his great rival never surpassed. 'Sigurd Slembe' has neither the psychological depth nor the dramatic power of 'The Pretenders'; yet the scene in which Sigurd hears his doom pronounced by the assembled chieftains is one Ibsen might well have envied. Again, there is nothing in Björnson's work that can compare with 'Brand' or 'Peer Gynt'; but what is there in Ibsen's work that can compare with 'Beyond Human Power'? All along the line, the comparison is as futile as it is inevitable. Perhaps we may say that they were, as nearly as possible, men of equal intellectual stature, with this great difference—that Björnson's genius was extensive, while Ibsen's was intensive. How strange was the caprice of destiny that gave to one small country, in one generation, two such commanding and complementary men of genius!

WILLIAM ARCHER.

#### THE BLATHWAYT PAPERS.

ALTHOUGH it has long been known that official papers of the last years of the seventeenth century were purchased by the British Museum from a collection formed by William Blathwayt, the statesman who combined the offices of Minister of War and Trade under the last four Stuart sovereigns, the fact does not seem to have aroused any curiosity on the part of historical students. The value of the papers which thus became available for study is considerable for the military, and still more for the colonial and economic, history of the period. For the most part, however, these papers appeared to be of a semi-official nature; and in any case they were made accessible under the most favourable conditions. At the same time the titles of some of these pieces, coupled with the existence of serious gaps in the official State Papers of the period, should have prepared us for the sale last Monday

of a still more important series of Blathwayt papers.

It is true that a certain number of the lots as described in Messrs. Sotheby's catalogue may be fairly regarded as unofficial, but the great majority, including virtually the whole of the American section, are strictly State Papers, most of which belong to existing series still preserved in official custody. Thus we find included in lots 95 to 105 as many as 1,280 dispatches and drafts relating to the English missions to Flanders, France, Holland, the Empire and German States, Savoy, and Sweden, chiefly between 1678 and 1683. An inspection of the official documents preserved in the corresponding series in the Record Office would show that a large number of "State Papers Foreign" for the period and official series are missing, and that they are apparently represented by the lots in question. In addition to this official correspondence with ministers abroad, several general and miscellaneous items will be noticed in other lots, including such subjects as "King's Letters," "Secretary's Letters," "Treaty Papers," and "Newsletters." Whatever may be thought as to the official character of the last three items, there can be little doubt that this volume of "King's Letters" fills a gap of fourteen years (1688-1701) in the existing official series, which extends, with two or three slighter breaks, from the Restoration to the reign of Queen Victoria.

The State Papers referred to above are headed in the Sale Catalogue "European." This title would possibly emphasize the interest to American purchasers of a still larger collection of Colonial papers. These were received by Blathwayt in his official capacity of Secretary to the Committee of Trade and Plantations, of which he was himself a Commissioner, though in some cases they may have come into his hands as Clerk of the Council and Auditor of the Colonial Revenues. As to the official character of the greater part of this correspondence there can be no question, for a reference to the Calendars of Colonial State Papers will show that similar and often related papers are still fortunately preserved in the Record Office, to which the contents of the old State Paper Office were transferred in the middle of the last century.

A single instance of the official bearing of the Blathwayt correspondence may be mentioned. In lot 41 of the Catalogue 19 important letters, dated between 1692 and 1694, from Sir William Phips, Governor of Massachusetts, are noticed. In the Colonial Calendar, however, only 4 letters from the Governor to the Board of Trade are to be found, though apparently a complete series of his letters to the Secretary of State has survived. The inference is that Phips's letters to the Board were addressed indifferently to the Lords of Trade or their Secretary, Mr. Blathwayt, who signed their official letters. Some light is thrown on this point by Phips's letter of 12 Oct., 1692, to the Earl of Nottingham in the Colonial Calendar, wherein the Governor states that he has written at length to Mr. Blathwayt, and so will spare his lordship a long letter. Now this letter to Blathwayt is one of those specially referred to in the Sale Catalogue (p. 24), and no copy or duplicate is found in the Record Office, which therefore possesses only an admittedly inferior version of important business. Curiously enough, on the same date Phips wrote another letter to Blathwayt, which is found in the official Calendar. This letter is on another theme, that of witchcraft; but a still more important letter from the Governor on the same

subject, dated 21 Feb., 1693, is noticed in the Sale Catalogue. Here, again, we learn from Phips's letter to the Board of Trade of 3 April, 1693, that he has already given a particular account of this matter to Mr. Blathwayt. It is clear, therefore, that no hard-and-fast line can be drawn between the official and "semi-official" documents of this early period; but it is necessary to insist upon this point because we are told in a note prefixed to the Sale Catalogue that the papers which William Blathwayt "took" with him to his house in Gloucestershire on quitting his official post were "semi-official communications from Governors and other officials...." This pronouncement, however, is scarcely consistent with the admissions contained in the body of this Catalogue. Thus we read concerning three Entry Books, "made for the use of the Commissioners of Trade and Plantation," that these volumes are "*of extreme importance*, the original grants, &c., having in many cases completely disappeared"; and again: "His [envoy to Holland] correspondence during the same period [1682-3] is in the British Museum, but the above is doubtless of far greater interest, being of an official character."

In the case of the American correspondence also, some of the papers, well over 2,000 in number, may include newsletters, duplicates, or drafts that should have been properly retained by William III.'s Secretary. Again, it is notorious that considerable laxity prevailed in respect of the removal of "papers of State," and that the prohibition of this practice was chiefly based, then as in later times, on official tradition.

That such violations of the unwritten customs of state office were strongly condemned by contemporary official opinion is proved by the evidence of the well-known collection of official precedents, entitled 'The State Paper Office Documents,' and it seems to have been by no means unusual for the keepers of the State Papers to recover, with the help of search-warrants or other summary process, documents that had been "taken" by absent-minded Ministers. Indeed, there came into use in official quarters as a serious definition of this malpractice the term "embezzlement of papers of State."

But although Blathwayt was not the only Minister of State who offended in this way, there is this important difference between the collection now sold and many others with which we are familiar through the Reports of the Historical Manuscripts Commission. In the case of the muniments of a family some of whose members may have filled the highest offices in the State, the official papers that have been improperly removed usually form a very small portion of the whole collection, which is in itself a national asset for the purpose of historical study and is at least in no immediate danger of being sold out of the country. On the other hand, the main value of the Blathwayt collection consists in the fact that the larger portion represents so many batches of official papers, by the removal of which the national archives have been seriously depleted for a period of nearly thirty years. Moreover, the collection at large has not been published for the benefit of students, whose researches in the archives, as well as the official description of their contents, must be affected by the new evidence.

That it should be possible for State Papers, however acquired, to be openly sold with a view to exportation seems extraordinary. Is it too much to ask for the introduction of a measure to guard against such national losses?

#### MARK TWAIN.

By the death on Thursday week last of Samuel Langhorne Clemens, known everywhere as Mark Twain, the world of letters loses one of its few great personalities. The last twenty years have not added much to Mark Twain's reputation as a writer, but they established his position as one who was entitled to comment on public affairs, and spoke fearlessly, without regard to authority, or the current of popular opinion which influences so many. In the eighties, though he had long won the rare privilege of being a classic on both sides of the Atlantic, he was not more highly regarded by critics than other men whose reputation has now faded. With the failure of a publishing firm he was all but ruined, but, setting himself to work at sixty with the resoluteness of Walter Scott, he paid all that was owing, and won his way to an admiration and regard which meant much more than that he was the most famous American humorist. He was, perhaps, the most typical product of America, with his abundant humanity, his keen sense of character, and his belief in modern progress.

Commonly described as the world's greatest fun-maker or the greatest living humorist, he was one of the most serious-minded of men, though his serious writing was not effective. But his humour had wholesome teaching behind, and keen, though kindly criticism of human foibles and weaknesses. He spoke his mind on Christian Science, on King Leopold, and on the defects of more nations than one. He shared with Matthew Arnold a vigorous protest against Shelley's treatment of the unfortunate Harriet, which had been bolstered up by responsible critics. His irreverence was national, and traceable to Puritans who used the Bible with a familiarity strange to the modern Englishman.

He is generally regarded as pre-eminently the author of 'A Tramp Abroad' and 'The Innocents Abroad,' but these volumes, amusing as they are, are nothing like his best work. Few realize, and many have never seen, his best books, 'Roughing It' and 'The Innocents at Home,' and 'Life on the Mississippi,' which represent things suffered in America rather than things seen in Europe. The inimitable 'Tom Sawyer' and 'Huckleberry Finn' were largely coloured by Mark Twain's own experience, and are valuable documents on a life and a period which 'Uncle Tom's Cabin' treats with natural but distinct bias.

His books of travel are the best known and in places the worst written. All show, however, the humorist's special gifts. It requires a great deal of courage to write a humorous book. Mark Twain displays in these travel records to an exhilarating extent the courage of his independence, his frankness, his irreverence, and (critics will add, not without reason) his limitations. He had the virtues of the Philistine, like his great predecessor Dickens. He was *sans peur*, though not, for all the protests of his apologists, *sans reproche* for things like 'A Yankee at the Court of King Arthur.' He was too modern to see the past steadily, and see it whole. Of Sir Walter Scott he writes in 'A Mississippi Pilot':—

"The South has not yet recovered from the debilitating influence of his books. Admiration of his fantastic heroes and their grotesque 'chivalry' doings and romantic juvenilities still survives here, in an atmosphere in which is already perceptible the wholesome and practical nineteenth-

century smell of cotton-factories and locomotives; and traces of its inflated language and other windy humbuggeries survive along with it."

It gives one a shock occasionally to come across the reformer in the midst of the humorist, and to read dull statistics from official reports concerning, say, burial and sanitation.

Most characteristic, perhaps, of American humour is Mark Twain's gift of immense and serious exaggeration, things said with a delightful air of not overstepping the truth by a jot, as when he remarks of a bridge in the valley that leads up to Zermatt that "even the larger raindrops made it shake."

He is supreme in the stories he tells against himself, the little incidents an Englishman, always afraid of appearing ridiculous, usually suppresses. Who can read and forget the story of the coffee to which he objected, and which, poor as coffee, turned out to be pretty good tea, or the wonderfully fluent and apparently sensible nonsense concerning mines with which Artemus Ward fooled him when he was disabled by cocktails?

To see the humour of such a situation when you are the sufferer is much; to record it with such artistry that every word is right and sufficient is more. Among the mining pioneers of Nevada Mark Twain learnt a picturesque style which through him has had a great influence on English. It was live language, every word of it, instinct with colour and brevity, and it speedily reduced in him that turn for the facetious paraphrase with which many humorists begin and end.

Mark Twain's claims to philosophy and a place by Molière may wait, but we bow and admire before the creator of Huck Finn and the Man from Gadsby's, the storyteller of the Blue Jays, and plenty of other lessons in honesty and fun, in point and reticence. And, behind the jester, readers worth having had seen the tender and heroic spirit long before the 'Autobiography' revealed it.

#### NOVELS WITH VARYING TITLES.

St. Bride Foundation, E. C.

I HAVE been comparing two novels by Cleveland Moffett, 'A King in Rags,' published by Sidney Appleton in 1908, and 'The Battle,' published by John Milne in 1909. I find that to all intents and purposes they are the same work rearranged. The whole of the characters are identical; and although incidents occur in different order, they are described in the same language. The only real alteration I have noticed is that on pp. 14-24 of 'A King in Rags' Gentle is rescued by Philip Ames; on pp. 208-16 of 'The Battle' the same incident occurs, but it is Atkinson who is rescued.

I have an impression that 'A King in Rags' represents the American "theatre edition," and follows the play; whereas 'The Battle' is the original novel.

I suppose it is too much to expect that publishers should indicate the previous publication of books issued by them, even if the facts are known to them; but cases like this are very trying both to librarians and readers.

R. A. PEDDIE.

\*.\* The habit of giving novels different titles is certainly a nuisance, and we wonder that authors consent to such treatment of their work.

#### A PORTRAIT OF BYRON.

18, King's Avenue, Clapham Park, S.W.

THE portrait of Lord Byron to which Mr. Andrew Lang refers in *The Athenæum* of April 9 is doubtless the one which Richard Westall exhibited at the Royal Academy many years after 1813, i.e. 1825; it was No. 41, and was described as a 'Portrait of the late Lord Byron.' The inference is that "the friend" for whom the portrait was painted never claimed it, and that it remained in Westall's studio. Byron's death in April, 1824, gave the picture an "actuality," and if the friend for whom it was painted had claimed it, he (or she) would have been easily persuaded to lend it to the Academy. At all events, it was included in the sale of W. Smith, F.S.A., at Christie's on February 17th, 1877, when it was sold for 13*l.* to a buyer of the name of Cox.

W. ROBERTS.

#### SALE.

ON Monday last Messrs. Sotheby held a sale of historical documents, which included the correspondence of William Blathwayt. The section referring to the North American Colonies, which included the original draft of the grant of the province of Pennsylvania, letters from W. Penn, Sir E. Andros, Sir W. Phips, Increase Mather, and others, sold for 8,650*l.* A collection of 13 manuscript and 35 printed maps of the North American Colonies, c. 1670-90, 69*l.* Correspondence referring to the West Indies at the same period, 24*l.* Letter signed by Lord Howard of Effingham to Sir Martin Frobisher, 16*l.* 10*s.* Letter from the Countess of Königsmarck, 1682, to King Charles II., pleading for the life of her son, 1*l.* A series of newsletters, 1687-71, 17*l.* 10*s.* Diary of a visit to Japan, 1694, 10*l.* 10*s.* Correspondence of Bevil Skelton, Envoy in Holland, 1681-3, 15*s.*; of Sir Peter Wyche, resident at Hamburg, 1681-2, 10*s.*; and of Edmund Foley, Ambassador to Savoy, 1678-1682, 11*s.*

The sale also included an extensive collection of documents and pamphlets on the state of the North American and West Indian Colonies in the later years of William III., 30*l.* A large collection of London newsletters, addressed to various Scotch lairds, 1685-85, 9*l.* A contemporary MS. history of Scotland, 1545-96, by an unknown writer, 2*l.* A number of documents, &c., illustrating the history of Ireland under Queen Anne, 40*s.* Copies of official papers relating to Spanish and French depredations in America, 1728-56, 25*l.* 10*s.* Eight autograph letters from Pope to Lord Marchmont, 1740-43, 5*l.* Sixty autograph letters from Bolingbroke to the same, 3*l.* Letter signed by Margaret, Duchess of Burgundy, wife of Charles the Bold, and patroness of Caxton, 7*l.* The total of the sale was 10,559*l.* 18*s.*

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

Journal of Theological Studies, April, 1910, 3/6 net. Longridge (George), A History of the Oxford Mission to Calcutta, 2/6 net.

With an additional chapter down to 1909, and a preface by the Bishop of Southwark, revised and abridged for the second edition by W. H. Hutton.

Moscrop (Thomas), The Kingdom without Frontiers, 3/6 net.

A missionary survey. New Trend in Religion, Modernist, Ethical, Progressive, as shown in Selected Quotations taken from Various Sources, 6d. net.

Sanday (William), Christologies, Ancient and Modern, 6*s.* net.

Scott (Melville), The Atonement, 5*s.* net.

What Jesus Said: a Topical Arrangement and Analysis of all His Words recorded in the New Testament separated from the Context, 3/6 net.

Whitham (A. R.), The Life of Our Blessed Lord, 3/6

From the Revised Version of the Four Gospels, with explanatory notes.

##### Fine Art and Archaeology.

Bénédite (Léonce), Great Painters of the Nineteenth Century and their Paintings, 10/6 net. Chinese Pottery and Porcelain. Description of: being a Translation of the Tao Shuo, 14*s.* net.

With introduction, notes, and bibliography by Stephen W. Bushell. Jenner (Mrs. Henry), Christian Symbolism, 2/6 net.

With 41 illustrations. One of the Little Books on Art.

Jones (E. Alfred), The Old Plate of the Cambridge Colleges, 8*s.* net.

Knight (William), Nineteenth-Century Artists, English and French.

With 50 full-page illustrations.

Ricketts (Charles), Titian, 15*s.* net.

Contains 181 plates.

Wye, The, 7*s.* net.

Contains 24 facsimile reproductions of water-colour drawings by Sutton Palmer, described by A. G. Bradley.

Yorkshire Archaeological Society: Catalogue of Library, Part III., Additions 1902-9; and Journal, Part 80.

##### Poetry and Drama.

Besier (Rudolf), Don, 2/6 net.

A comedy in three acts. For notice see *Athenæum*, Oct. 16, 1909, p. 470.

Shakespeare, Caxton Edition of the Complete Works, Vols. I.-IV.

With annotations and a general introduction by Sidney Lee.

Stork (Charles Wharton), William Rowley, his All's Lost by Lust, and A Shoemaker, a Gentleman, with an Introduction on Rowley's Place in the Drama.

One of the Publications of the University of Pennsylvania.

Skies Italian, 5*s.* net.

An anthology for travellers in Italy, chosen by Ruth Shepard Phelps.

##### Music.

Hymns for Empire Day, with Music, 2*d.*

##### Bibliography.

Bostwick (A. E.), The American Public Library, 6*s.* net.

Brighton Public Library, Museums, and Art Galleries, Annual Report of the Chief Librarian and Director for the Year ending 16 November, 1909.

Library of Congress: Classification, Outline Scheme of Classes, Preliminary, December, 1910, 10*c.*; and Class Z Bibliography and Library Science, January, 1910, 15*c.*

##### Philosophy.

Kelly (M.), Kant's Ethics and Schopenhauer's Criticism, 2/6

Russell (John), The Task of Rationalism, in Retrospect and Prospect, 6*d.* net.

Conway Memorial Lecture.

##### Political Economy.

Bartholomew (J. G.), An Economic Atlas, 3/6 net.

A new edition prepared for other than school use, with a modified introduction by L. W. Lyde and a more substantial binding.

Poor-Law Conferences held in the Year 1909-10, 12*s.* net.

Statistical Society, Journal, April, 2/6

Discusses 'The Financial System of the German Empire,' 'The Yield per Acre of Wheat in England,' and 'Wages in the Cotton Industry.'

Wolff (Henry W.), People's Banks, 6*s.* net.

Third edition, revised and enlarged.

##### History and Biography.

Barham (Charles, Lord), Admiral of the Red Squadron, 1758-1813, Letters and Papers of, Vol. II.

Edited by Sir J. K. Laughton for the Navy Records Society.

Canada, Review of Historical Publications relating to, Vol. XIV.

Edited by George M. Wrong and H. H. Langton in the University of Toronto Studies.

Eighteenth-Century Correspondence, 15*s.* net.

The letters of Deane Swift, Pitt, The Lytteletons, the Grenvilles, and others to Sanderson Miller of Radway, edited by Lilian Dickins and Mary Stanton, with portraits and illustrations.

Harland (Marion), Autobiography: the Story of a Long Life, 7*s.* net.

- Haydon (A. L.), *The Riders of the Plains*, 10/- net.  
 A record of the Royal North-West Mounted Police of Canada, 1873-1910, illustrated with photographs, maps, and diagrams.
- Johnston (Sir Harry), *Britain across the Seas*: Africa, 10/- net.  
 A history and description of the British Empire in Africa, with 237 illustrations and 7 maps.
- King (Leonard W.), *A History of Sumer and Akkad*, 18/- net.  
 An account of the early races of Babylonia from prehistoric times to the foundation of the Babylonian monarchy, with maps, plans, and illustrations.
- Lang (Jean), *A Land of Romance: the Border, its History and Legend*, 7/- net.  
 With 6 plates in photogravure from paintings by Tom Scott.
- Melville (Lewis), *The Life and Letters of William Beckford of Fonthill*, 15/- net.
- Mill (John Stuart), *The Letters of*, 2 vols., 21/- net.  
 Edited with introduction by Hugh S. R. Elliot, and a note on Mill's private life by Mary Taylor. With portraits.
- O'Connor (Major G. B.), *Stuart Ireland, Catholic and Puritan*, 6/- net.  
 A continuation of the author's previous work, 'Elizabethan Ireland,' attempting to describe the state of the people during part of the Stuart period. With a bibliography and index.
- Old-Lore Miscellany of Orkney, Shetland, Caithness, and Sutherland, Vol. III. Part II., 10/- yearly.
- Slater (Oscar), *Trial of*, 5/- net.  
 Edited by William Roughhead in the Notable Scottish Trials Series. Slater's case attracted widespread interest on account of the daring of the crime, the age of the victim, and the sensational trial, culminating in the "illogical and unsatisfactory" verdict. Illustrated.
- Spears (John R.), *The Story of the American Merchant Marine*, 6/- net.
- Steels (Francesca M.), *The Beautiful Queen, Joanna I. of Naples*, 12/- net.  
 A popular account of the eventful life and tragic death of this fourteenth-century queen, with many illustrations.
- Strauss (Ralph), *Robert Dodsley, Poet, Publisher, and Playwright*.  
 Contains a photogravure portrait and 12 other illustrations.
- Williams (H. Noel), *The Fascinating Duc de Richelieu, Louis François Armand du Plessis (1696-1788)*, 15/- net.  
 With 17 illustrations.
- Worley's (Master) *Book on the History and Constitution of the Honourable Society of the Middle Temple*, 30/-  
 Edited by Arthur Robert Ingpen.
- Geography and Travel.*
- Dresden and Environs, 1/- net.  
 Vol. 128 of Grieben's Guide-Books, with 3 maps and 4 ground-plans.
- Hedley (John), *Tramps in Dark Mongolia*, 12/- net.  
 With illustrations and a map.
- Jessup (Henry Harris), *Fifty-three Years in Syria*, 2 vols., 21/- net.
- Kelly's Directory of Monmouthshire and South Wales, 1910, 30/-
- Kennion (Major R. L.), *Sport and Life in the Further Himalaya*, 12/- net.  
 With photographs by the author.
- Vassal (Gabrielle M.), *On and off Duty*, 10/- net.  
 The author is the wife of a French army doctor, and relates her experiences in Annam, with numerous illustrations from photographs taken by herself.
- Sports and Pastimes.*
- Chambers (Mrs. Lambert), *Lawn Tennis for Ladies*, 2/- net.  
 Miss D. K. Douglass—now Mrs. Lambert Chambers—who won the Ladies' Lawn Tennis Championship in 1903, 1904, and 1906, writes pleasantly and practically on her favourite sport, with 23 illustrations.
- March (Earl of), *Records of the Old Charlton Hunt*, 12/- net.  
 With illustrations in photogravure, colotype, and half-tone from pictures at Goodwood, Record of Sports.
- Seventh edition, revised to the end of 1909.  
 Issued by the Royal Insurance Company.
- Education.*
- Ballard (P. B.), *Handwork as an Educational Medium, and other Essays*, 2/- net.  
 Phillips Exeter Academy, Bulletin, March.  
 The Academy is a New Hampshire institution, Senior (Prof.), The University and Technical Training.  
 A lecture delivered before the Royal Dublin Society on March 9.
- Sinclair (Samuel Bower) and Tracy (Frederick), *Introductory Educational Psychology*, 4/- net.  
 A book for teachers in training.
- Strong (John), *A History of Secondary Education in Scotland*, 5/- net.  
 An account of Scottish Secondary education from early times to the Education Act of 1908. Student's Edition.
- Folk-Lore and Anthropology.*
- Dayrell (Elphinstone), *Folk-Stories from Southern Nigeria*, 4/- net.  
 With an introduction by Andrew Lang, and a frontispiece.
- Philology.*
- Buck (Carl Darling), *Introduction to the Study of the Greek Dialects: Grammar, Selected Inscriptions, and Glossary*, 12/- 6/-  
 The author is a professor in the University of Chicago. Part of the College Series of Greek Authors.
- Cupid and Psyche, The Story of, as related by Apuleius, 7/- net.  
 Edited with introduction and notes by Louis C. Purser.
- Harrison's Surnames of the United Kingdom, Vol. I. Part 12, 1/- net.  
 A concise etymological dictionary.
- School-Books.*
- Barnard (S.) and Child (J. M.), *Key to a New Algebra*, Vol. I., containing Parts I., II., and III., 6/-
- Coleridge (S. T.), *Poems of Nature and Romance*, 1794-1807, 3/-  
 Edited by Margaret A. Keeling.
- Hamilton (M. A.), *A Junior History of Rome to the Death of Caesar*, 4/-  
 With 10 maps, 11 other full-page illustrations, and a preface by L. H. Helbert.
- Isaiah i.-xxxix., 1/- net.  
 Edited by the Rev. C. H. Thomson and the Rev. Dr. Skinner in the Revised Version for Schools.
- Johnson (Walter), *Battersea Park as a Centre for Nature-Study*, 1/- net.  
 Issued for the Battersea and Wandsworth Educational Council.
- Quinn (P. E.), *The Art Reader*, 3/- net.  
 Prepared for supplementary reading in public and private schools, with illustrations of some of the masterpieces of painting, sculpture, and architecture.
- Sandean (Jules), *Un Héritage*, 2/-  
 Edited by Pauline K. Leveson in the Oxford French Series.
- Shelley, Adonais, 1/8  
 Edited by A. R. Weekes in the University Tutorial Series.
- Science.*
- Berkeley (Hastings), *Mysticism in Modern Mathematics*, 8/- net.
- Clay (J.), *The Nature of Cancer*, 3/- net.
- Dewar (Douglas), *Indian Birds*, 6/- net.  
 A key to the common birds of the plains of India.
- Dyson (F. W.), *Astronomy*, 2/- net.  
 A manual for students and others.
- Hollis (H. P.), *Chats about Astronomy*, 3/- net.  
 Contains 19 illustrations.
- Jeovins (H. Stanley), *The Sun's Heat and Trade Activity*, 1/- net.  
 Reprinted from *The Contemporary Review* for August, 1909, with the addition of a preface and summary.
- Messum (Stuart V. S. C.), *Hydrographic Surveying: Elementary, for Beginners, Seamen, and Others*, 12/- net.
- Popular Mechanics, May, 15 cents.  
 Questions and Answers in Naval Engineering, 5/- net.
- Ribbles (William), *Food and Hygiene*, 5/- net.  
 A treatise upon dietetics and hygienic treatment.
- Science Progress in the Twentieth Century, April, 5/- net.  
 A quarterly journal of scientific work and thought, edited by H. E. Armstrong, J. B. Farmer, and W. G. Freeman.
- Smithsonian Institute: Report on the Progress and Condition of the U.S. National Museum for the Year ending June 30, 1909.
- Vertebrate Fauna of Cheshire and Liverpool Bay: Vol. I. The Mammals and Birds of Cheshire; Vol. II. The Reptiles, Amphibians, and Fishes, 26/- net.  
 Edited by T. A. Coward, with illustrations from photographs by Thomas Baddeley.
- Wright (Horace), *Cabbages*, 1d.  
 In the One and All Garden Books.
- Juvenile.*
- Wilmot-Buxton (E. M.), *Stories from the New Testament*, 1/6  
 Fiction.
- Barnes-Grundy (Mabel), *The Vacillations of Hazel*, 6d.  
 New edition.
- Cleeve (Lucas), *Rosabel: a Story of the Greater Love*, 6/-
- Doyle (A. Conan), *A Duet, with an Occasional Chorus*, 3/- 6/-  
 Tenth edition.
- Hall (Bradnock), Norwegian and other Fish-Tales, 5/- net.  
 With 16 illustrations.
- Hilliers (Ashton), *The Master-Girl*, 6/-  
 Tells of an orphan slave-girl who discovers the bow and arrow, and then converts her master and his tribe from spear-throwing, with social and political consequences. The book contains 8 illustrations by Arthur H. Buckland.
- Kenny (Louise M. Stacpoole), *Love is Life*, 6/-  
 A Jacobite tale, partly laid in the French Court.
- Lane (Elinor Macartney), *The Apple-Tree Cottage*, 2/- net.  
 Fifty pages or so of young love and sentiment, illustrated by Frank Craig.
- Lockhart-Lang (Mrs. L.), *Bubbles and Troubles*, 6/-  
 The story of a married couple who take their troubles and joys with an equally good heart.
- Marriott (Charles), *Now*, 6/-  
 A story of the immediate future.
- Oppenheim (Phillips), *The Illustrous Prince*.  
 A tale of sensational incidents and unjust suspicions.
- Philips (Austin), *Red Tape*, 6/-  
 A series of stories relating to the Post Office.
- Scott (C. A. Dawson), *Madcap Jane; or, Youth*, 6/-  
 A county lady takes an under-housemaid's place, and brings about a greater sympathy between herself and her husband. Illustrated by Mabel Ince.
- Snow-Fire, 6/-  
 A tale of the Russian Court.
- Speight (T. W.), *Tangled Lives*.  
 A story of deceit and distress with a happy ending.
- Stanton (Coralie) and Hosken (Heath), *Plumage*, 6/-  
 Depicts the character of a man essentially weak and self-indulgent, though favoured with all the outward signs of moral and physical strength—signs which deceive a too trusting wife throughout nearly the whole narrative. Readers who are not too critical will probably derive pleasure from the story.
- Swinton (Charles), *The Sanctuary Man*, 6/-  
 A tale of love, adventure by land and sea, and monkish treachery, which begins shortly after the battle of Wakefield, when Edward of York was king.
- Townley (Houghton), *The Splendid Coward*, 1/- net.  
 New edition.
- Urwick (Edward), *Odd Episodes*, 1/-  
 Little humorous stories.
- Walpole (Hugh), *Maratich at Forty*, 6/-  
 The author takes the reader to Cornwall and shows a number of people—conventional or the reverse—affected by the atmosphere of a little old-world inn where they spend a summer holiday.
- Warden (Florence), *The Adventures of a Pretty Woman*, 6d.  
 New edition.
- Warden (Florence), *The Case for the Lady*, 6/-  
 Relates how a music-hall artist marries into high life, keeping the story of her past a secret from her husband.
- Warden (Florence), *Miss Ferraby's Clients*, 2/- net.  
 The love-adventures of a secretary.
- Wemyss (Mrs. George), *The Professional Aunt*, 5/-  
 Stories of child-managing, ending with a pretty note of sentiment in which the situation is reversed. With illustration by Balliol Salmon.
- Wildridge (Oswald), *Paul Musgrave*, 6/-  
 Deals with the evil brought about by the publication of an iconoclastic religious work.
- General Literature.*
- Buckley (James M.), *The Wrong and Peril of Woman Suffrage*, 2/- net.
- Burdett (Sir Henry), *Hospitals and Charities, 1910: the Year-Book of Philanthropy and the Hospital Annual*, 10/- net.
- Chesterton (Cecil), *Party and People: a Criticism of the Recent Elections and their Consequences*, 2/- net.
- Farr (Florence), *Modern Woman, her Intentions*, 2/- net.
- Georgiades (Demetrius), *Is the Regeneration of Turkey Possible?* 3/- net.  
 With a preface by Paul Beauregard. A consideration of the present aspect of affairs in the East and the events leading up to them. There is an appendix, but no index.

Hudson (William Henry), *An Introduction to the Study of Literature*, 5/-  
Jewish Review, April, No. I., 1/- net.

This new bi-monthly edited by Norman Bentwich and Dr. Joseph Hochman, aims at discussing Jewish questions in a critical and scientific spirit.

Little (May), *A Year's Dinners*, 6/- net.

Contains 365 seasonable dinners, with instructions for cooking.

Loch (C. S.), *The Annual Charities Register and Digest*, 1910, 5/- net.

Palmer (Mrs. T. F.), *Mothers' Union Work*: a Vocation, 1/- net.

With a preface by the Bishop of Durham.

Quarterly Review, April, 6/-

Includes articles on 'Society and Politics in the Nineteenth Century'; 'Early Welsh Poetry' by Lewis Jones; 'The Art of Henry James,' by Morton Fullerton; and 'India in the Seventeenth Century,' by S. Lane-Poole.

Re-incarnation of Truth: an Allegory, 1/- net.

Randall (Frank H.), *Higher Attainments*, 6/-

Aims at improving and strengthening character by pointing out the benefits of goodness.

Stapleton (Alfred), *All about the Merry Tales of Gotham*.

Reprinted from *The Mansfield and North Notts Advertiser* of 1909. Second edition, illustrated.

Williamson (David), *From Boyhood to Manhood; or, Some Aids to True Success*, 1/- net.

#### Pamphlets.

Darling (Rev. W. A.), *Why should I go to Church?* 2/-  
Stokes (A. H.), *The Treatment of Pit Ponies*, 1d.  
No. 5 of the Coal Trade Pamphlets.

#### FOREIGN.

##### Poetry and Drama.

Feuillerat (A.), *Le Bureau des Menus-Plaisirs* (Office of the Revels) et la Mise en Scène à la Cour d'Elizabeth, 4fr. net.

Swinburne (A. C.), *Chastelard, Tragédie en cinq Actes*, 3fr. 50/-

Translated by Madame H. du Pasquier, with a biographical introduction by M. R. Puaux.

##### Philosophy.

Lüdemann (H.), *Das Erkennen und die Werturteile* 6m.

##### History and Biography.

Dino (Duchesse de), *Chronique de 1831 à 1862*: Vol. IV. 1851-62, 7fr. 50/-

For notice of Vol. III. see *Athen.*, Nov. 20, 1909, p. 621.

Murat (Prince), *Lettres et Documents pour servir à l'Histoire de Joachim Murat, 1767-1815*: Vol. IV. Campagne d'Autriche—Campagne de Prusse, 7fr. 50/-

For notice of Vol. III. see *Athen.*, Oct. 23, 1909, p. 492.

Vuillaume (M.), *Mes Cahiers rouges au Temps de la Commune*, 3fr. 50/-

##### Science.

Morselli (E.), *Antropologia Generale: Lezioni su l'Uomo secondo la Teoria dell' Evoluzione*, Part 57, 50 cent.

##### Fiction.

Canora (J.), *Madame Davenay, Bienfaitrice*, 3fr. 50.

##### General Literature.

Pellissier (G.), *Anthologie des Prosateurs français contemporains*: Vol. I. *Les Romanciers, 1850 à nos Jours*, 3fr. 50.

Part of the Collection Pallas.

\* All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

## Literary Gossip.

A BIOGRAPHY of Harrison Ainsworth by Mr. S. M. Ellis will be published shortly by Mr. John Lane. For the purposes of this book it is desired to trace the present representatives of Daniel Maclise the painter, who was an intimate friend of Ainsworth's. Any one knowing the address of Miss Rhoda Banks or other member of the family of Mrs. Percival Weldon Banks (Maclise's sister) will much oblige Mr. Ellis and Mr. Lane by com-

municating the intelligence to them at the Bodley Head, Vigo Street, W.

In 'London and a Girl,' shortly to be published by Messrs. Cassell, the author, Mr. Alfred Gibson, affords some insight into the life of a milliner, chorus-girl, and artist's model, his heroine being a girl of high parentage who is left to fight her own way in the world.

'THE SIXTH SPEED,' by Mr. E. J. Rath, shortly to be published by the same firm, is a tale of piracy in which a motor-boat that can do 100 miles an hour, and a man who thinks yacht-owning millionaires ought to do with less money figure in some sensational scenes.

In the 'Shakespeare Jahrbuch,' published for the commemoration week, and edited by Dr. Brandl, there appear (in English) two paper by Mrs. Stope: one on the curious lampoon written shortly after the Essex troubles in 1601, by one of his supporters; and another, a lengthy series of transcripts from the "Lord Chamberlain's Books," entitled 'Shakespeare's Fellows and Followers.' These have not, so far as is known, been hitherto collected and published together.

MR. HEINEMANN will publish next week Miss Violet Hunt's novel 'The Wife of Altamont,' which has been appearing in *The English Review*.

MR. ELLIOT STOCK will publish immediately 'Outline Studies with Illustrations for Sermons and Addresses,' a new work by the Rev. James Dinwoodie.

MR. HUGH HOPKINS of Glasgow is to publish 'The Book of Arran' for the Arran Society, edited by Mr. J. A. Balfour. Amongst the contributors to the volume are Sir Archibald Geikie, Mr. F. R. Coles, and Mr. C. E. Whitelaw. The runic inscriptions on the cell of St. Molaise are dealt with by Mr. Erik Brate of the Swedish Royal Academy of Antiquities.

WE are sorry to notice the death at Newmarket on Tuesday last of Mr. Edward H. Cooper, who wrote a good deal of capable fiction and journalism. Mr. Cooper was well known for his novels concerning horse-racing, one of which we noticed last week. 'The Twentieth-Century Child' and various fairy books were the result of his special study of children, which also led to an attack on the pantomime provided for them.

As our readers may be expecting a review of 'Canadian Born,' we have to inform them that Mrs. Humphry Ward's latest novel has not been sent to us for notice.

THE death is announced from the United States of Dr. Borden Parker Bowne, Dean of the Graduate School of Arts and Science of Boston. He published works on 'The Philosophy of Herbert Spencer,' 'Studies in Theism,' 'Principles of Ethics,' 'Theory of Thought and Knowledge,' 'The Christian Revelation,' and 'The Christian Life.'

THE death is also announced of Prof. W. G. Sumner, since 1872 Professor of Political and Social Science at Yale University. His books include 'A History of American Currency,' 'Lectures on the History of Protection in the United States,' 'Life of Andrew Jackson,' 'Life of Alexander Hamilton,' 'The Financiers and Finances of the Revolution,' and a 'History of Banking in the United States.'

IT is as well, perhaps, to add a word or two concerning the sale of the Blathwayt papers noticed in a previous article. The Master of the Rolls having, apparently, no powers to recover State Papers long since removed from official custody, the only hope of restoring them to the national archives lay in the enterprise and public spirit of the British Museum authorities. They made, we believe, a bold bid for the prize, but they were defeated by a well-known bookseller with an extensive American connexion.

#### A CORRESPONDENT writes:—

"When Mark Twain visited England in 1900, I addressed an inquiry to him asking, 'Who is your favourite novelist, and what your favourite novel?'

"Mark Twain had no permanent abiding-place at the time. He was peregrinating the country, like a pilgrim of honour, but the missive found him. I remember that his daughter had just died, and the answer came back on black-edged mourning paper, in this form and in these words, without either date or address:

'Q. My favorite novel?  
A. 'Huckleberry Finn.'

Very truly yours,  
MARK TWAIN."

THE READERS' DINNER on Saturday last was a distinct success under the genial chairmanship of the Hon. Harry Lawson. The attendance was unusually large, and the subscriptions for the fifth Readers' Pension amounted to more than 260/-.

*The Dial* of Chicago will celebrate its thirtieth anniversary on May 1st. Begun in 1880, it appeared monthly for twelve years, and since then has been published every fortnight. Throughout there has been but one editor, Mr. Francis F. Browne. This stability of management is a remarkable feat.

THE monthly meeting of the Booksellers' Provident Institution was held on the 21st inst., when 108/- was granted in relief and fifteen members were elected.

AMONG recent Parliamentary Papers of general interest to our readers we note: Scotch Education Reports, 1908-9 (5s. 3d.); Scotch Education, Return of Schools, 1908-9 (6d.); Education, Scotland, Report for Southern Division, 1909 (3d.); Report on the Working of the Education (Provision of Meals) Act up to March, 1909 (3d.); University Colleges, Grant in Aid, Reports (2d.); and Annual Report of the Registrar-General on Births, Deaths, and Marriages, Scotland, 1909 (5d.).

## SCIENCE

## OUR LIBRARY TABLE.

*Health Progress and Administration in the West Indies.* By Sir Rubert W. Boyce. Illustrated. (John Murray.)—This book embodies a continuation and amplification of Sir Rubert Boyce's 'Mosquito or Man' which was recently noticed in these columns (Jan. 15, p. 74). It deals with the sanitary conditions of the West Indies at the present time. Sir Rubert was sent to Barbados in 1909 to investigate an epidemic of yellow fever, and at the request of the Government of the Windward Islands and the Governor of Trinidad and British Guiana he prolonged his stay and visited their respective territories. The health conditions as they now exist are stated plainly. Sir Rubert finds that whilst there is much to praise, there is still room for great improvement. It is in the highest degree unsatisfactory to find that the clergy and the people themselves are in advance of the constituted authorities and of newspaper opinion in some of the islands. Health progress is clearly less advanced in Barbados than it ought to be in a community which is trying to attract tourists and invalids. The failure to move with the times is said to be due to the prejudice, timidity, and opposition of those who ought to be the leaders of thought and the moulders of public opinion. A few stubborn men who have failed to keep themselves abreast of modern advances in science may do a great deal of harm, and the recent epidemic of yellow fever shows how heavy is the responsibility which they incur.

Sir Rubert, on the other hand, gives a highly favourable report of sanitary progress in Trinidad. The island is much more liable to infection, owing to its proximity to Venezuela, where the old and bad traditions still linger. Port of Spain, however, fortunately possesses a first-rate Board of Health, and the island has thus been able to remain free from disease.

Many of the illustrations are excellent, but some of the maps are reproduced on so small a scale and with such indistinct lettering as to be almost useless. Dr. John Davy's name is wrongly spelt in the dedication.

*Lectures on the Experimental Psychology of the Thought-Processes.* By Edward Bradford Titchener. (Macmillan & Co.)—When, nearly half a century ago, it was first attempted to bring experimental procedures to the aid of students of mental processes, the new methods were applied in the study of sense-perceptions only; and for many years it was generally assumed that there was little prospect of extending their application beyond this comparatively narrow province. Nevertheless they have been applied with success to one problem after another, until at the present time there is hardly any type of psychological problem that seems wholly beyond their reach, and no part of psychology that owes nothing to them; and during the last few years, as Prof. Titchener shows, they have been used to throw new light upon the processes of thought, in the stricter sense of that word.

In these five lectures the author has given a clear and useful summary of the nature and results of these investigations, criticizing them from his own peculiar standpoint. He conceives the task of psychology

to be the rendering of a complete analytic description of the stream of consciousness, the displaying of conscious processes of every type as analyzable in the last resort into elements of consciousness. In his view all such "mental elements" are sensations, and the principal aim of the lectures is to show that all the results of these recent experimental investigations of the thought-processes are compatible with this modern "sensationalism." Most of the experimenters are of opinion that their refined introspections, conducted with all the aids of the psychological laboratory, reveal certain features of the consciousness involved in thinking that cannot be thus analyzed, but remain as an irresolvable residuum when all sensational constituents have been analytically extracted. In stating clearly and explicitly the case for sensationalism, the author has performed a valuable service, though he himself would hardly claim to have established his case. But it will be felt by many that this problem, about which all his discussions turn, is one of secondary importance only, and that to conceive the task of psychology as merely "the disentanglement of the mental elements" is to render it a somewhat barren and purely academic exercise—one hardly capable of evoking the enthusiasm of the student or of adding appreciably to the sum of human welfare.

*The Book of Nature Study.* Edited by J. Bretland Farmer, assisted by a Staff of Specialists. Vol. VI. (Caxton Publishing Company.)—The last volume in Mr. Farmer's series is occupied by two themes, the one being meteorology, and the other geology and kindred studies. The first part is by Miss Newbiggin, and the second by Mr. W. W. Watts, both being well qualified for their respective tasks. Miss Newbiggin's chapters seem, however, to be only an indirect method of instruction in nature study, as they are obviously written for teachers who are to pass on the knowledge to children. This we think is a mistake in tactics. On the other hand, there is no fault to find with the material or the facts themselves which she embodies. The author appends a useful bibliography.

Mr. Watts's contribution forms a very serviceable introduction to the science of geology. The mistake made by most of these introductions is that they assume a knowledge of other sciences, such as chemistry or electricity. Mr. Watts avoids this error. He is plain, and easy to understand; and he covers as much ground as a young student may be expected to compass. Interested by such a beginning, the scholar may be encouraged to push forward into deeper and more intricate problems. The great point is to establish a habit of interest. There are, as usual in this series, a number of excellent illustrations to assist the student.

## SOCIETIES.

**ROYAL.**—April 21.—Sir Archibald Geikie, President, in the chair.—The following papers were read: 'The Incidence of Light upon a Transparent Sphere of Dimensions comparable with a Wave-length,' by Lord Rayleigh; 'On the Improbability of a Random Distribution of the Stars in Space,' by Prof. Karl Pearson; 'The Total Ionization produced in Different Gases by the Cathode Rays ejected by X Rays,' by Dr. R. D. Kleeman,—and 'Tone-Perception in *Gammarus pulex*,' by Prof. F. J. Cole.

**GEOLOGICAL.**—April 13.—Prof. W. W. Watts, President, in the chair.—Messrs. H. Basedow, R. G. Carruthers, W. G. S. Gard, E. W. Tunbridge, J. Wells, and A. H. Williams were elected Fellows.—The following communications were

read: 'The Volcano of Matawanu in Savaii,' by Dr. Tempest Anderson; 'Notes on the Geology of the District around Llanaswel, Carmarthenshire,' by Miss Helen Drew and Miss Ida L. Slater.

**ROYAL NUMISMATIC.**—April 21.—Mr. H. A. Grueber, V.P., in the chair.—The Rev. Edgar Rogers was elected a Fellow.

Mr. T. Bliss exhibited six shillings of Charles I. of the Tower mint with mint-marks lis, negro's head, plume (two varieties), bell, and harp; Mr. F. A. Walters, a specimen of the denarius, mentioned by Dion Cassius, struck in 42 B.C. by M. Junius Brutus with reverse, pileus and two daggers, *EID MAR*, referring to the assassination of Julius Caesar; and Mr. L. A. Laurence, the second known specimen of the silver penny of Wulfred, Archbishop of Canterbury, with reverse legend *DOROVERNI CIVITATIS*, one of the few Saxon coins without the moneyer's name. Dr. A. J. Evans showed the Roman medallions and coins mentioned in his paper; and Mr. P. H. Webb, a fine series of coins of Julian II. to illustrate his article.

Dr. A. J. Evans read a paper on 'Some Roman Medallions' in his collection. The pieces described were: (a) a bronze medallion of Clodius Albinus; reverse, Fortune seated left, *PORT REDVCI COS. II.*, struck in 194 A.D., when the Senate made Albinus Consul for the second time; (b) a ten-aureus of Diocletian struck at Alexandria for the Decennalia in 293 A.D.; reverse, Jupiter enthroned with eagle at his feet, *JOVI CONSERVATORI*, in exergue *ALE.*; (c) the third example known of the double aureus of Constantine I. with reverse, view of the city of Treves, *AVGV*, *GLORIA*, probably struck 328-9 A.D., when Constantine was in Treves; (d) aureus of Gratian commemorating the accession of Valentinian II.; reverse, Gratian and Valens enthroned, between them the young Valentinian II., above his head a shield inscribed *VOT. V. MUL. X.*, in exergue *ANT.* Dr. Evans discussed the question of the denominations of Roman medallions; showed that the piece of Diocletian described was a ten- (not, as hitherto thought, an eight-) aureus piece; and suggested that the bronze medallions were also struck to a standard, the piece of Albinus being a piece of fifteen asses.

Mr. Percy H. Webb read a paper on the 'Coins of Julian II.' After a sketch of Julian's career he proceeded to discuss the coins, which were shown to fall into three classes: (a) coins with beardless bust and title *Cesar*, struck before 360 A.D., when he received the title *Augustus*; (b) a small class of coins with diademed, usually beardless bust and title *Augustus*, covering the period from shortly before the Quinquaenalia of 360 A.D. to shortly after the death of Constantine II.; (c) coins with full bearded bust and title *Augustus*, covering the remainder of the reign. Mr. Webb showed that there is virtually no trace of pagan types on coins which can be definitely assigned to Julian, and that he seems to have been as careful not to hurt Christian susceptibilities as he tells us he was. With regard to the anonymous issues with personifications of Sarapis and Isis, Mr. Webb supported the traditional attribution to the time of Julian, and suggested they were unofficial issues of Alexandria. He showed that the Isis on these coins was not, as hitherto supposed, a portrait of Helena, and that the bull which occurs on the reverse of some coins bearing Julian's names is not Apis.

In the discussion on the papers Mr. Grueber, the Rev. Mr. Hands, Mr. Webb, and Dr. Evans took part.

**ENTOMOLOGICAL.**—April 6.—Mr. H. Rowland-Brown, V.P., in the chair.—Mr. H. B. Browne, Mr. W. G. Dawson, Mr. A. N. Hedges, the Rev. H. G. Stanley, and Mr. Rupert Stenton were elected Fellows.

Mr. W. G. Sheldon exhibited several series of the butterflies taken by him last July in the Hohe Tatra region of the Carpathians, Eastern Hungary. They included examples of *Melitaea dictynoides*, *Hormuzaki*, with *M. aurelia* and *M. dictyna* for comparison; *Brenthis pales* var. *arsilache* from the forest zone at 3,000 ft., and a form of *B. pales* from 5,000 ft., with the upper side approaching in colour and markings to var. *arsilache*, but of smaller size, the under side being typical; also Swiss examples for comparison.

Mr. W. F. H. Rosenberg exhibited: (a) a "combination" consisting of a Nymphaline butterfly, *Euphaedra ruspina*, and three species of moths belonging to as many different families, viz., *Phaeoptila similis* (Hypsidæ), *Xanthopilopteryx pogeti* (Agaristidæ), and a Geometer, *Aclia helicta*. These insects bear a close superficial resemblance to each other in colour and pattern of markings, the wings being tawny-orange, with

black marginal borders and white apical and marginal spots. (b) A pair of the Nymphaline butterfly *Harma theodata*, a strikingly dimorphic species, the female of which bears some resemblance, especially on the upper side of the hind wings, to a moth, *Nyctemera hesperia*, of the family Lymantriidae. The specimens were taken in the same locality and at the same time of year. (c) Five species of *Planema* (family Acrididae), and an equal number of species of *Pseudacraea* (family Nymphalidae) mimicking them, the superficial resemblance being very close in each case. Special attention was called to the specimens of *Planema plagiaria*, the males of which, with tawny bands on the fore wings, are mimicked by the males of *Pseudacraea hoberleyi*, whilst the females of the *Planema*, with white bands, are mimicked by the females of the same species of *Pseudacraea*.—A discussion followed, in which Mr. J. W. Tutt, Mr. G. A. K. Marshall, and other Fellows joined.

Mr. H. St. J. Donisthorpe exhibited examples of *Methoca ichneumonides*, parasitic on the larva of the tiger beetle, taken by him in the Isle of Wight, it being apparently unknown in this country that the *Methoca* is parasitic on this beetle. He had taken it at Blackgang Chine, where it would be parasitic on *Cicindela germanica*. With these examples he also showed the hosts, *C. campestris*, *C. sylvatica*, *C. germanica*, and a Tiger beetle larva. Mr. Donisthorpe also exhibited an example of *Ptilinella britannica*, Mat., found in a mole's nest at Burwell Fen last month, this being the third British specimen recorded.

Mr. Norman H. Joy read a paper 'On the Behaviour of Coleoptera during Floods,' and exhibited living specimens to illustrate the remarkable power of *Dianous ceruleocephala* in 'skimming' on the surface of water.

The following papers were also read: 'A Revision of the Genus *Diplatys*, Serv.', by Dr. Malcolm Burr, and 'On the Geometridae of the Argentine Republic,' by Mr. L. B. Prout.

METEOROLOGICAL.—April 20.—Mr. H. Mellish, President, in the chair.—A paper by Mr. R. G. K. Lempert and Mr. R. Corless on 'Line Squalls and Associated Phenomena,' which had been read at the Society's meeting at Manchester on February 23rd, was discussed.

INSTITUTION OF CIVIL ENGINEERS.—April 19.—Mr. J. C. Inglis, President, in the chair.—The paper read was 'The Use of Reinforced Concrete on the Wabash Railway, U.S.A.', by Messrs. E. R. Matthews and A. O. Cunningham.

It was reported that 14 candidates had been admitted as Students. The monthly ballot resulted in the election of 2 Members and 21 Associate Members.

HISTORICAL.—April 21.—Mr. Malden, V.P., in the chair.—Dr. J. H. Wylie was elected a Fellow.—A paper was read by Mr. R. A. Roberts, Assistant Keeper of the Public Records, and Secretary of the Historical Manuscripts Commission, on 'The Literary History of the Commission.' Prof. Wolfgang Michael of Freiburg, Messrs. Wylie, Blackburne Daniell, Boyd, and Oke, Prof. Pollard, and the Chairman spoke on the subject of historical manuscripts, their custody and publication.

PHYSICAL.—April 8.—Prof. H. L. Callendar, President, in the chair.—A paper entitled 'Demonstration of Telephone Currents in Loaded and Unloaded Lines,' was read by Mr. B. S. Cohen.

#### MEETINGS NEXT WEEK.

- Mon. Royal Institution, 8.—Annual Meeting.
- Surveyor's Institution, 7.—'Some Notes on Imperial Taxes as affecting Real Property,' Mr. Norman Cowell. (Junior Meeting)
- Society of Engineers, 7.30.—'Up-to-Date Roads,' Mr. R. O. Wynn-Roberts.
- Aristotelian, 8.—'The Emotional Experiences of some Higher Mystics,' the Rev. A. Caldecott.
- Society of Arts, 8.—'Modern Methods of Brick-Making,' Lecture IV., Dr. A. B. Scarle. (Cantor Lectures.)
- Royal Institute of Medicine, 8.—'The Mechanism of the Human Voice,' Lecture II., Prof. F. W. Mott.
- Astasic, 4.—Annual Meeting.
- Society of Arts, 4.30.—'Commercial Expansion within the Empire,' Mr. F. J. Hannan. (Colonial Section.)
- Zoological, 8.30.—'The Morphology and Life-History of *Echinococcus* and other Spirometra, and the Parasitic Diseases among Grouse,' Observations on the Parasitic Protozoa of the Red Grouse (*Lagopus scoticus*), Experimental Studies on Avian Coccidioides, especially in relation to Young Grouse, Fowls, and Pigeons, and 'Observations on the Birds of Grouse,' Dr. H. B. Fairthorne. (Zoological Results of the Trans-Fagarasan Expedition, 1908, Part on the Ostracoda,' Prof. G. G. Sars. 'On Tritolyodon, and on the Relationships of the Multituberulata,' Dr. R. Broome.
- Anthropological Institute, 4.30.—'Notes on the Holy Blood of Haifa,' Mr. W. H. St. John Hope.
- Entomological, 8.—'Notes on the System of Micro-Lepidoptera from Mauritius,' Mr. E. Meyrick.
- Society of Arts, 8.—'Halley and his Comet,' Prof. H. H. Turner. (Alfred Lecture.)
- Geographical, 8.45.—'My Expedition to the North Pole,' Commander R. Pearse.

- Thurs. Royal Institution, 3.—'Blackfeet Indians in North America,' Lecture I., Mr. W. McLintock.
- Royal, 4.30.—'The Development of Tyrannosaurus in Testes Filiis,' Col. Sir D. Bruce and Capt. A. F. Hamerton, H. B. Bateman, and F. P. Mackie; 'On the Weight of Precipitate obtainable in Precipitin Interactions,' Dr. H. G. Chapman; 'The Absorption of Gases by Charcoal,' Miss Homfray.
- Institution of Electrical Engineers, 8.—'A Telephone Relay,' Mr. S. G. Brown.
- Linnean, 8.—'Eight Months' Entomological Collecting in the Seychelles Islands, 1908-9,' Mr. Hugh Scott; 'Some Points in the Anatomy of the Larva of *Tipula maxima*,' Mr. J. M. Brown.
- Chemical, 8.30.—'The Correlation of Rock and River-Water Analyses,' Mr. H. S. Shelton; 'The Composition and Synthesis of Caoutchouc,' Mr. S. S. Pickles; 'The Composition of the Flowers of *Trifolium incarnatum*,' Mr. H. Rogerson; and other Papers.
- Geological, 8.—'The History of the Study of Fossils,' Dr. A. S. Woodward.
- Philological, 8.—Annual Meeting; 'A General Dictionary Evening,' Sir James A. H. Murray.
- Royal Institution, 9.—'Auto-inoculation,' Sir Almroth E. Wright.
- Royal Institution, 3.—'The World of Plants before the Appearance of Flowers,' Lecture II., Dr. D. H. Scott.

## Science Gossip.

THE successful series of "County Geographies" published by the Cambridge University Press is now being extended to include Scotland. 'Lanarkshire,' by Mr. Frederick Mort, is in the press, and will be followed by 'Ayrshire.'

THE works of the famous Danish man of science Nicolaus Steno (1638-86) will shortly be published in a complete monumental edition at Copenhagen, the various essays appearing in their original Latin, French, English, and Italian. Some of these essays are extremely rare, and one of them exists in a single copy only in the British Museum.

MR. P. H. COWELL, well known for his papers on the lunar acceleration and discussions of ancient eclipses as bearing upon the lunar theory, also for his recent work (in conjunction with Mr. Crommelin) on Halley's Comet, has been appointed Superintendent of 'The Nautical Almanac.'

THE moon will be new at 5h. 33m. (Greenwich time) on the morning of the 9th prox., and full at 5h. 39m. on that of the 24th. Mercury will be at greatest eastern elongation from the sun on the 2nd; he will be visible in the evening until about the 13th, situated in Taurus, but will be at inferior conjunction with the sun on the 25th. Venus is in Pisces, moving towards Aries, and continues brilliant from an early hour in the morning. Mars is visible until a late hour in the evening, moving in an easterly direction through Gemini; telescopic observers will be interested to know that he will be in conjunction with Neptune on the 29th. Jupiter is nearly stationary in Virgo: on the meridian at 9 o'clock in the evening on the 13th, and at 8 o'clock on the 27th. Saturn is in Aries, but will scarcely be visible in any part of next month on account of the early morning twilight.

A TOTAL eclipse of the sun will take place on the 9th, but the central line will be almost confined to the Antarctic Ocean, touching land only in Tasmania. Totality will last barely three minutes at Hobart, a few minutes after 4 o'clock in the afternoon.

A TOTAL eclipse of the moon will take place on the morning of the 24th, the beginning only of which will be visible in this country, the moon setting at Greenwich 10 minutes after the first contact with the shadow. The phenomenon will be best seen in America.

HALLEY'S COMET will be nearest the earth on the 19th, when we shall pass through a part of its tail, as we did through that of the comet of 1861 on June 30th. The comet will probably be very conspicuous in the

evening during the last ten days of next month, moving from Gemini, through Cancer, into Leo.

IT is satisfactory to learn, from the Report in the last number of the *Monthly Notices* of the Royal Astronomical Society, that, though no appointment has yet been made of a new Director to the Sydney Observatory, a considerable amount of work was accomplished there last year under the charge of Mr. W. E. Raymond. Besides the regular meridian and astrographic observations, Halley's Comet was repeatedly photographed from November 30th; and magnetic, meteorological, and seismographical observations have been continued. Mr. Tebbutt, the veteran amateur astronomer of New South Wales (now in the seventy-sixth year of his age), although obliged to restrict his work, reports that he has obtained at Windsor some observations of Halley's Comet and of binary stars.

ANOTHER small planet was photographically discovered by Herr Helffrich at the Königstuhl Observatory, Heidelberg, on the 9th ult., and also registered on a plate by Mr. Metcalf, at Taunton, Mass., on the 15th, when it was supposed to be new.

WE have received No. 21 of the first volume of the *Publications of the Allegheny Observatory* of the University of Pittsburgh. It contains a comparative study of spectroscopic binaries by Messrs. F. Schlesinger and R. H. Baker, who remark that, whereas objects of this kind were entirely unknown a little more than twenty years ago, there are now more than sixty whose orbits have been computed, which is sufficient to bring out some of their general characteristics, and to indicate in what directions further research upon these objects should be pushed. A beginning of this kind is here made, and is applied not only to those whose orbits are established, but also to some of those binaries in which the fainter spectrum has been seen or suspected, but for which orbits have not yet been computed.

THE March number of Vol. XXXIX. of the *Memorie della Società degli Spettroscopisti Italiani* has, amongst other papers, continuations of Prof. Bemporad's photometric observations at Catania in 1909, and of the spectroscopic images of the sun's limb from Respighi's observations to September, 1870.

## FINE ARTS

*Art and Life.* By T. Sturge Moore. (Methuen & Co.)—Among the numerous monographs on artists which have appeared during recent years and for which the development of cheap processes of illustration is largely responsible, Mr. Sturge Moore's studies of Dürer and Correggio attained a somewhat enviable distinction. The archivist and the historian dig and delve, and the compiler after his kind skims the results of their labours. Mr. Sturge Moore had fellowship with none of them, nor, so far as our recollection serves, did he make any new attribution or attempt to resolve any of those uncertainties which are apt to absorb the interest of the connoisseur. His purpose was to define the intellectual substance of each artist by considering his

work in relation to general ideas. Some of these led rather far afield, but although the critic might be disposed to challenge their relevance, he could not be other than conscious of the freshness and vigour of their presentment.

A general title such as that of the work now before us seemed to promise a theme more completely congenial. Here surely should be scope for general ideas in the consideration of which might be found that treatise on aesthetics which we hope Mr. Sturge Moore may some day give us. But the freedom of the title is illusory. The illustrations of the dominant idea are of dimensions sufficient to overshadow it. Two-thirds of the book is taken up with an appreciation of Gustave Flaubert, the remaining portion treating in a more summary fashion the art of William Blake, these two types being chosen as "the most strongly characterized instances of men conceiving of art as an ideal life."

Among the qualifications of a critic which Mr. Sturge Moore shows himself to possess are an intolerance of literary and artistic conventionalities, a power of analysis which gives due prominence to essential qualities, and a capacity of praise free from any taint of adulation. His studies are characterized by insight and sympathy and by elevation of thought. In treating of Flaubert he is possessed by his subject, and the result has something of the impersonality which the latter considered to be an essential of literary excellence. At the time of his death, and shortly after the publication of his correspondence, there were very varying estimates of Flaubert's work; but the flames of controversy have now died down for lack of fuel, and Mr. Sturge Moore's method causes him at times to rake among the embers somewhat unnecessarily. We could forgo the examination of the divergency between critics as to the merits of his various works and the appendix of their contradictions for more of the admirably rendered versions from his correspondence. The least of Flaubert's own writings has a greater value for the student than that body of opinion about them which fluctuates and ends by fading away.

The essay upon William Blake is slighter in texture, and aims only at presenting in bare outline the essential characteristics of his art. The association of the two studies is not entirely apparent, and the statement of general theory does not remove the antithesis. "Not merely," we are told, "in religious devotion to art and in fascinated horror at vulgar errors does Blake resemble Flaubert, but he has formulated very similar aesthetic principles; indeed, his contempt for reason and science alone divides them." Surely the parenthesis goes to the root of the difference between their method, and this difference was all-pervading. Of Blake Mr. Sturge Moore says with truth: "No writer of the same force has deviated from initial impulse so little, or gathered less from experience and observation." Flaubert's attitude, on the contrary, was always that of the student and scientific observer of life. No imaginative writer ever wrote with more premeditation or embodied more research. As a preparation for the short story 'Saint Julien l'Hospitalier' Flaubert read through every book on mediaeval venery which could be procured; and years of study preceded the composition of those mosaics of strange learning, 'Salammbô' and 'La Tentation de Saint Antoine.' He is the supreme type of the literary artist. His genius was subordinated to a theory. His works were few, and lack the abandon of the greatest masters. "These folks," he said, "have no need to

work at style; they are strong in spite of all faults, and on account of them; but we, the dwarfs, we only count through finished execution." So it came to pass that he spent five years in writing 'Madame Bovary.' His niece who lived with him in his quiet home at Rouen has told how she heard of "la Bovary" many times before having any notion what the name meant: "I had a vague belief that it was a synonym for labour, perpetual labour. I assisted, a motionless witness, at the slow creation of those pages so severely elaborated." The full extent and method of this elaboration are only to be inferred from Flaubert's correspondence. This is the quarry to which Mr. Sturge Moore, like every student of the art of Flaubert, has gone for intimate knowledge. It is rendered more valuable as a record because his theory of the impersonality of art caused him as far as possible to suppress himself in his work.

"To live like the middle classes, but to think like a demigod"—his avowed ambition—offers a contrast which scarcely exaggerates that which existed between the outward circumstances of his life and his mental activity. He was always the artist. Words were his medium of expression: "I try to think well in order to write well. But to write well is my end, I make no secret of it." The necessary parts of this excellence are defined by him in one of the passages chosen by Mr. Sturge Moore to render to the English reader some notion of the beauty of his prose. It concludes:—

"When a man knows how to draw the whole interest of a page to one line, and give relief to one idea among a hundred others, solely by the choice and position of the terms which express it;—when he knows how to strike with a word, a single word, set in a certain manner, as with a weapon; knows how to overwhelm the soul, fill it suddenly with joy or fear, with enthusiasm, chagrin, or anger, by merely passing an adjective beneath the reader's eye;—he is truly an artist, the paragon of artists, a master of prose."

Flaubert's life was a consecration to his ideal. For the sake of it he was content to be an observer: "Life is seen badly by those mixed up in it; they either suffer from it too much or enjoy it too much." For him "l'art console de la vie." The doctrine of art for art's sake found in him an unwavering votary. His "torment of style," his questionings about the one inevitable word and the search for it, have contributed to make him the high priest of a cult. His teaching and his fine execution have been invoked to extol form at the expense of substance. But he himself looked upon life with saner eyes. He followed his own defined path unswervingly, but he appraised the freedom of others at its true worth: "Never fear to be exaggerated; all the very great have been so. I believe the characteristic of genius is, before all else, strength."

The secret of Flaubert's strength lay in the entire correlation of the critical and creative faculties, and it is in this that the contrast with the art of William Blake is greatest. Blake had moods of ecstasy, of mystic intensity of vision. He appears to stammer as he tells what he has seen, and to leave the half of it untold. He believed that the greatest artists had worked from vision, and this belief Mr. Sturge Moore would seem to share, for he remarks that Michelangelo and Rembrandt watched the world in order to enrich their visions, not each item piecemeal for each several work. But Blake never watched the actual world. He only strove to see it as it was and as it had been, not in order thereby to enrich his vision, but to make the dry bones live by his art.

## THE ROYAL ACADEMY.

### I.

HARDLY has the visitor entered the first room at Burlington House before he is face to face with the most satisfactory feature of this year's exhibition. The *Portrait of the Painter's Mother* (7) by Mr. G. A. Storey is doubtless an early work, but even so vindicates its author's right to be considered an artist of very great powers, and the feature of this year's show to which we would first draw attention is the fine work contributed by certain of the older members of the Academy—men so little considered as a rule by latter-day critics that they risk being classed among the typical Academicians on whom is foisted every unsatisfactory development of modern art in this country. The certainty of draughtsmanship in Mr. Storey's dignified portrait is united with great delicacy. It is a work full of sympathy and reverence for the sitter, yet with too great a respect at the same time for the eternal conventions of painting to allow of degeneration into mere impulsive and tremulous naturalism. Certain portraits by Alfred Stevens might be recalled as belonging, perhaps, to this same happy, but sadly short period of British painting. They show a like just balance of these rival claims. Mr. Storey's picture is the finest portrait in the exhibition—finer even than Orchardson's eloquent *Richard Atkinson Robinson, Esq.* (189), because it retains the simplicity, and naturalness of technique implied by the traditional use of paint, whereas Orchardson's is a *tour de force* of delicate dodges, owing its dignity very little to its technical logic, but almost entirely to close sympathy with the thoughtful, sympathetic character of the sitter.

A few paces away from Mr. Storey's portrait we come upon another refreshing example of refinement. Mr. H. W. B. Davis's *Valley of the Liane, Pas-de-Calais* (17), brings into the noisy and competitive bustle of the exhibition a breath of summer peace. We hear the hum of insects; we watch the soothing wave of the corn, just nodding to the pressure of the warm air; and we yield to that peculiar hypnotism which, at a certain moment of the year, lulls us into the delusive belief that summer will never end. The impression of permanence so strongly exhaled from this pleasant landscape is enhanced by the manner of its execution, which is absorbed, indefatigable, incapable of hurry, busy with delicate detail, yet with the breadth which comes from the habit of contemplating the larger distance. From the deep-toned fore-ground of cornfield and roadside weeds the eye is led, by adroitly placed accents, across a stretch of richly cultivated country, the character of which again intensifies the idea of continuity of life. We do not argue that the picture is perfect, or indeed that it is on quite so high a plane as Mr. Storey's masterly portrait. The sky is slightly out of key, the colour of the road a little insistent; but, for all that, it is an excellent work, compact of most of the qualities we do not expect to find in these spring exhibitions.

Another of the less eminent among the Academicians whose work we have consistently admired for some time past is Mr. G. D. Leslie. His picture *The Little White Mill* (191) is more mannered than that of Mr. Davis, and he is to some extent open to the reproach of developing virtually the same scheme year after year; yet how charming in their conventional fashion are these delicate designs in yellows and greys, striking so firm a note amongst the work of

the excited but wobbling painters who supply the bulk of the exhibits! Here again is a man we must recognize as an artist, and we might extend the list by the inclusion of such work as *The Dawn of a New Faith* (162) by Mr. Sant, somewhat theatrical, perhaps, in the choice of type, but with a mysterious quality of paint akin to that of the earlier Whistlers. His small landscapes *At Le Touquet, France* (567) and "All my Fancy!" (575) show signs of the same poetic aspiration—appreciable, but not quite definitely expressed.

These painters have been selected from those members of the Academic body who are not very "up-to-date," or the most likely to be in touch with the younger generation. Yet even so their influence would not evidently in itself make for the vulgarity which characterizes the annual spring exhibition at Burlington House. The present show exhibits more emphatically than its predecessors, the barbarous misconception of the purpose of painting to which we are accustomed. That character is not consciously imposed upon it by the Academicians who select the pictures. Is it, then, due to the inherent incapacity of the present generation?

We do not think so. When we turn from these modest, scarcely noted successes to the swaggering centre pieces which attract the crowd, we should be wrong if, while deplored their perverted aims, we failed to recognize the great aptitude for painting frequently shown. A considerable number of them this year are, either by ambition or destination, of a decorative character; and while we welcome this as a hopeful sign, we regret that they imply a general disregard for what should be the finer qualities of decoration. Mr. Abbey's two large panels, *The Camp of the American Army at Valley Forge* (332) and *Penn's Treaty with the Indians* (471), are not decorations at all. The latter, it is true, is scenic—that is to say, its statement, however diffuse, carries at a distance by dint of chromatic violence; the former is purely an easel picture expanded to an unnatural scale.

Recognition of Mr. Abbey's charm as an illustrator only makes clearer his failure in these pictures, which have neither the intimacy of that early work nor the reserve of which we were offered some slight promise in his first and most satisfactory attempt at a decorative picture. Mr. Gerald Moira's *London* (665) shows a finer use of colour than these designs by Mr. Abbey, but it is a patchwork of unrelated forms—literally observed types piled up arbitrarily, like so many scraps which might be moved about the picture at will. *Wine* (213), by Mr. F. Brangwyn, with less delicacy and more brute force, denotes a similar conception of decoration as removing all need for the clear exposition of the structure of actuality, but without demanding instead, as it should, a still greater clarity, a more perfect continuity and logic of generalized form.

The impressionistic illumination of Mr. Moira, not without delicacy, and the unctuous virtuosity of certain "morceaux" in Mr. Brangwyn's panel, present qualities so popular that their authors are encouraged to produce designs like these, without fundamental backbone. Thus the art of decoration becomes the art of superficial display, and as such distasteful. Mr. G. W. Lambert in his *Holiday in Essex* (185) secures a simple, general disposition of masses shapely enough, but attaches so little importance to it that he tampers with the silhouette of his group by violence of internal contrast, showing in relief against the black of the pony flesh indiscreetly high in tone. This makes more salient the obvious cleverness

with which he renders certain details—ankles and the like—which, nevertheless, would have gained in subtlety by due subordination to the primary plastic facts of the group. Mr. Sholto Douglas's slight and rather colourless picture *The Misses M.* (121) has perhaps more instinct for disposing the masses of a design compactly and handsomely than any of the works just considered; while Mr. E. A. Hornel in *The Earth's Awakening* (392) shares Mr. Brangwyn's conviction that one of the principal duties of the decorator is to eliminate the plastic structure of his picture. Mr. Brangwyn plants a strongly conceived *morceau* in the centre of his picture, to which the rest of the forms are related as arbitrary appendages, continuing, however, the scale of form dictated by the central passage of realism. Mr. Hornel admits no such compromise, but makes his picture purely a Turkey carpet deprived of its linear severity.

To certain visitors at the Academy the salient characteristic of all these large paintings will probably be their coarseness, their lack of an intrinsic logic of finely ordered form. For ourselves, we are equally struck by the native gift displayed for handling paint, and we prefer to think that it is this which is the personal contribution of the artist, while the shortcomings are but natural to painters working in a *milieu* so destitute of exacting standards or generally accepted principles that each man is tempted thoughtlessly to exaggerate the particular trick of virtuosity which comes easiest to him. This is to be expected when we consider the general levelling of landmarks in the last generation. It is high time that we began building again, and, in face of the destructive criticism which is become habitual with us, got together some body of academic theory which a consensus of artistic opinion might recognize as worthy of respect.

#### OTHER EXHIBITIONS.

Two of the three artists whose works are on view at the French Gallery, Mauve and James Maris, are at best men of the second rank. Artistic to a certain point, each had in him from the first a slight touch of the manufacturer of picture-dealers' wares. It was otherwise with Fantin-Latour, who was one of the first painters of his time. Always scrupulously conscientious, even he had need of a discerning public. When working for dull people he seems to have doubted the validity of his finer instincts, and produced still life always wonderful, but far removed from the subtlety of his best work. The present show brings home to us how frequently this happened, and for a moment we are almost tempted to wonder if we have not idealized Fantin-Latour.

At the Fine-Art Society's Gallery another fine collection of Japanese prints would have had more detailed notice, but for the irruption of the Academy. It shows once more the work of men strong in their academic faith, and obviously working for a highly cultivated public bred to the same ideals. It is idle to expect artists of the first importance to impose themselves upon a fundamentally unsympathetic society. The idea of an artist of such miraculous powers as to be independent of his surroundings is a romantic invention.

We are emboldened to draw from the exhibitions of the week this somewhat obvious moral because a harmless phrase in

our issue of a fortnight ago (as to its being the function of the critic to inspire contemporary artists) has called forth from a writer in an evening paper a withering denunciation which shows how firmly rooted in certain quarters is the conviction that the divine artist needs no help from any one, and that it is an insult to offer any. We are convicted of fatuous presumption, and the writer makes merry at length over the "dazzling eminence" of the critic, "the fountain of inspiration," and "the artist, the mere day-laborer" who carries out his sublime inventions. This hilarity would be in place had we suggested that the critic should be the artist's *only* inspiration, and should replace "that supplied by his own character and personality." As we neither said nor implied anything of the sort, it is based on a gratuitous assumption.

Had Mr. Finberg read our article as it is to be hoped he looks at a picture—as a whole, he would have discerned that we suggested "the power to inspire contemporary artists" as a more satisfactory test of the greatness of a critic than the usual one of whether or no he is infallible in disentangling the works of one master from those of another. It is thus the function of a critic to advise and inspire contemporary artists in the sense that it is the function of painters to produce masterpieces. In neither case is it done every day or by every one, but it is an ideal cheerful to live with. Mr. Finberg says: "The critic who can in cold blood sit down week by week to guide and inspire the contemporary artist must be no ordinary man"; but surely it would call for still more "nerve" thus periodically to bore the world with no glimmering of a hope or intention of contributing something, however small, to the sum of artistic consciousness. The painter who in cold blood sets out day by day to "launch great and seemingly incommensurable works upon the stream of time" is not accused of presumption; yet by taking brush in hand the latter becomes not more than a man; the critic who writes—even "year in and year out"—is no less. To forbid initiative in one while we permit it in the other is presumptuous—or, shall we say? ineffectual.

On the other hand, even if it be granted that something less than plenary inspiration is likely to be offered to the artist by the critic, his labour is not on that account thrown away. Probably most of the time he is reminding the great man of what he knows, but is prone to forget. The part of the *souffleur* prompting the actor on the stage is useful, and has not hitherto been regarded as vainglorious.

#### ARCHÆOLOGICAL NOTES.

THE BRITISH MUSEUM has acquired a large cylinder or prism inscribed in the reign of Sennacherib with an account of his wars in Asia Minor and elsewhere, together with a summary of his architectural work in Nineveh. Dr. Pinches, who gives a translation of the more important parts of the document in the current number of the Royal Asiatic Society's *Journal*, tells us that thirty of the seven hundred and twenty lines of the tablet are occupied with the story of the vengeance taken on one Kirua, governor of the city of Khilakku—whence Dr. Pinches would derive the classical Cilicia—who seems to have rebelled against Assyria and to have stirred up the people of Ingira and Tarsus to assist him. This part of the inscription ends, as usual, with the suppression of the rebellion and the

slaying (probably alive) of the leader of the revolt; but its general interest lies in the confirmation it affords of the statement of Alexander Polyhistor that Sennacherib's reduction of Cilicia was due to a descent of "the Greeks" upon the coast, and that he defeated them after a pitched battle. It was doubtless the campaign recorded on the tablet that is here referred to, and the Greeks of Polyhistor were probably Ionians from the western cities of Asia Minor. It was their support, apparently, which emboldened the unfortunate Kirua to throw off the Assyrian yoke; but as in 695 B.C., the approximate date of the tablet, they were hardly likely to have been capable of more than a piratical expedition, the absence of any mention by Sennacherib of foreign aid to the rebels is sufficiently accounted for. Yet the revolt must have been serious, and seems to have brought about the rebuilding of the city of Tarsus.

The greater part of the tablet is, however, devoted to the work at Nineveh, where, we learn for the first time, a great army of captives from Chaldea, Syria, Armenia, Cilicia, Philistia, and Tyre were set to work at brick-making. The palace was then enlarged to nearly double its former size, and Dr. Pinches offers reasons for thinking that in its construction and decoration, of which details are here given, Sennacherib followed a Hittite model. It is now certain from Prof. Garstang's discoveries at Saktjegeuzi that the Hittites were in the habit of flanking their doorways with colossal figures of winged bulls and lions, generally bearing human heads, and Dr. Pinches thinks that the Assyrian sculptures were copied from these. More difficult to understand is Sennacherib's description of some female winged colossi of white stone and ivory, which are said to carry what Dr. Pinches suggests were columns on their backs, and to be "mantled in the power of life with strength and lustiness curving their fingers." Sennacherib says that he set them up in "their" gates, which may possibly mean shrines within the palace; but none seems yet to have been discovered, and they will be something to look for when the much desired systematic exploration of Nineveh comes about.

From the accounts of the park surrounding the palace we find that it contained trees bearing wool used for clothing, which seems, as Mr. Leonard King was the first to conjecture, to refer to the cotton-tree; and the whole enclosure received the name of "the Palace which has no rival." The city was also enlarged from an area of 9,300 cubits to more than double that amount, the king claiming to have added to it upward of 12,000 cubits in extent. At the same time he fortified it by the addition of an inner and an outer wall, which Sennacherib states it did not formerly possess, the latter being 100 ft. high by nearly 50 ft. in width. Further, he supplied it with water by diverting the tributary of the Tigris which he calls the Khozr; and the pains thus taken to withstand a siege show that the farsighted king had some presentiment of the fate which was to fall upon his pirate kingdom under "Saracos" or Sin-sar-iskun.

The Hilprecht Anniversary Volume or *Festschrift*, presented by the Rev. C. J. Ball and twenty-three others of the "Colleagues, Friends, and Admirers" of the scholar named in the title, contains some valuable and interesting essays, among which may be mentioned one upon "Der Kalender der Babylonier," wherein Prof. Eduard Mahler shows, to his own satisfaction at any rate, that the text in the Psalms, "A thousand years in Thy sight are but as one day"

is to be explained on the supposition that a World-Year or *eon* contained 36,000 ordinary years, or 12,960,000 days, a Divine year containing 360 Divine days, each of which was equal to 1,000 ordinary years. All this, although most ingeniously worked out, is very doubtful, and one's confidence in Prof. Mahler's conclusion is not strengthened by his including among his proofs the Kahun papyrus, which gives an account of the supposed "heliacal" rising of Sirius. Although this reading of the papyrus in question was eagerly accepted by Prof. Meyer and others of the Berlin school as enabling them to reduce the beginning of the Twelfth Egyptian Dynasty to 2,000 B.C., doubts have been cast on it on astronomical grounds by a recent article in M. Maspero's *Recueil de Travaux*, and the objections there taken have not, so far as we know, been answered.

Other interesting papers in this collection include one by Dr. Samuel Daiches which would make the Balaam of Numbers into a Babylonian "baru" or seer; and another by Prof. Sayce deriving the well-known shape of the Greek (and Roman) lamp from the "lamp of Nusku" as figured on the curious monuments known as Babylonian boundary-stones. Of enduring value, too, are the excellent reproductions of cylinders from the Orleans Museum and the Amherst Collection by Dr. Louis Delaporte; and attention may also be profitably drawn to Prof. Luigi Milani's excellent article on "Sardorum sacra et sacrorum signa," in which he draws many important parallels between the Sardinian relics in the Museum of Cagliari and certain Cretan and Hittite seals and figures. An incantation bowl from Nippur, containing an inscription in Aramaic which gives (for the first time in such literature), among the Jewish names of God invoked, the Gnostic name Abraxas, is also worthy of notice, and is due to the care of Dr. David Myhrman of Upsala; while Halil Edhem Bey, now Prefect of Constantinople, and the former Director of the Imperial Museum at that city, contributes a much-needed and well-illustrated account of the collections once under his charge in a paper called "Das Osmanische Antikenmuseum." The volume is handsomely got up, and illustrated with photographs and woodcuts, Messrs. Luzac being the English publishers.

Dr. Grierson, in the number of the Royal Asiatic Society's *Journal* before quoted, continues, under the title of "Gleanings from the Bhakta-Mala," a paper on what may be called the folk-lore of Hinduism. It is curious to read in it many instances of the "power of the name," as when the *Bhakta* Vibhisana is said to have written the "Holy Name of Rama" and tied it on his forehead, with the result that he was able to walk upon the ocean as on dry land; but Dr. Gaster points out that some of the tales—such as the legend of Candrahasa, the divinely favoured youth who is sent with letters ordering the recipient to put him to death, with the result that the writer is executed instead—have long since made their way into Europe, and are to be found in the "Gesta Romanorum" and many Slavonic *Märchen*.

This parallel is perhaps not so extraordinary as one mentioned in the same number by Mr. E. H. Whinfield, who says that an allusion in the poetry of the Sufis to drinking wine with the seven-headed dragon in July, like the references to the same mythical beast in the Apocalypse, can be traced, not, as M. Bousset would have it, to the Babylonian Tiamat, but to the dragon Az or Azhidahak of the Avesta. The same author

quotes from the Midrash the description of a great demon whose name is Arrow, who is declared to be the "arrow that flieth by day" of the Psalmist; to have a head like "a calf, one horn rising out of his forehead in the shape of a cruse or pitcher"; and to hold special sway for the three weeks between the 17th Tamuz and the 9th Ab. But Mr. Whinfield does not notice that both the seven-headed dragon—there said to be Death—and the "flying arrow" are among the demons sent, in that extraordinary book the "Pistis Sophia," by the wicked power Adams, to torment the heroine just as she is on the verge of escaping from her toils. Here, we have Persian, Jewish, and Egyptian tradition all mixed together.

In the current number of M. Maspero's *Recueil de Travaux* M. Legrain gives many proofs, from known genealogies of the First Prophets of Osiris at Abydos, that the word translated by other writers "sister and spouse" does not always, in the Ramesside era, have that signification, but is on the contrary, sometimes to be taken in its etymological construction as meaning wife only. He lays it down that when the monuments mention that a particular person is the *son* or *sont* of another, we ought not always to conclude from this that bonds of kinship unite them, and to attribute to them for that reason alone the same father or mother, or both, when the monuments themselves do not expressly say so. The upshot of this is to challenge the correctness of the elaborate pedigree of Amenemhat in vol. iii. of Prof. Petrie's "History of Egypt." The controversy is interesting to the general reader, inasmuch as Mr. Weigall has shown that Mimmes, whom Prof. Petrie would make one of the collaterals of this Amenemhat, is described on a statue in the Brighton Museum as Chief Magician to Rameses II. and may therefore be one of those who are described in the Pentateuch as attempting to rival Moses in wonder-working.

An excellent article in the same number on "Les Anu," by Dr. Naville, elaborates the contention already advanced by him in his lectures at the Collège de France, that the Anu were not, as others have thought, Asiatics, but Africans, who were conquered by the Egyptians of the early dynasties, and afterwards remained the more numerous part of the population, as did the Saxons in England after the Norman Conquest.

An article by the same writer on the distinctive garment or sheath worn by these Anu appears in a recent number of *Sphinx*, a journal which, we are glad to see, is now flourishing and makes its appearance with regularity. In the present state of Egyptology there is plenty of room for a periodical with independent views, and we have no doubt that, under the editorship of two such distinguished scholars as Dr. Ernst Andersson and M. Georges Foucart, it will soon equal or surpass the fame that it enjoyed under the care of its founder, the late Karl Piehl.

## THE PROPOSED NEW BUILDING AT THE BRITISH MUSEUM.

### II.

It has been said that the "White Wing" Gallery is to be allocated to the Department of British and Mediaeval Antiquities and Ethnography, but it has also been rumoured that a portion of the ceramic art belonging to this Department is to be removed to the ground floor of the new building. If the rumour be well founded, the Department is,

indeed, to be condoled with. According to the published plans of the new building, this astounding gallery is some three hundred and eighty feet long, and contains two rows of columns (structurally unnecessary) down its entire length, besides other arrangements equally absurd in an exhibition gallery for any purpose. But in addition to its unfitness the position of the gallery is ill chosen. The attempt to arrive at a strictly local and chronological system of classification in any museum may be carried to the point of pedantry; yet to remove a section of the ceramics to a locality remote from the rest of the Department would be obviously inconvenient, both to the officials and students, and this appears to have been proposed in the present case.

It is unnecessary on this occasion to discuss the plans of the new building in detail; on two points, however, we are bound to speak at once and plainly. The first has to do with the redundant ornamentation which it is intended to lavish on the new front, and which will place it out of harmony with the present façade. This happens to be one of the most meritorious examples of modern architecture in the metropolis. It is dignified and impressive, and admirably suggests the intention of the building. It might therefore have been supposed that further additions to the fabric would follow the lines so well initiated by Smirke, and would accept his façade as the dominant note of the edifice. That such was the original intention is evident from the design of the Keepers' houses—the two blocks of buildings to the right and left of the façade, and within the Museum precincts. These by their flat pilasters and simple mouldings are artistically subordinate to the massive grandeur of the façade; and it was naturally expected that a similar restraint would be practised in all additions to the building. Such, however, does not appear to be the intention in the present case. The North Front is to be covered in its entire length with a row of fluted pilasters, well set forward so as almost to look like columns. Colossal groups of statuary are to be placed at the base of the building; and bronze ornaments and more statuary are to adorn the entablature. Fortunately, these errors are not irremediable if the pilasters and the rest be removed.

The other point refers to the proposed construction of a doorway in the centre of the North Front, whereby the Museum will have two public entrances. One can understand that if the Museum were a tavern or a shop, the proprietor might deem it worth while to make an additional entrance on the chance of attracting additional customers. But the Museum has no need to tout for visitors, nor would it be justified in spending the public money on an additional staff of porters when the present one serves every reasonable purpose.

These considerations alone should have sufficed to show the futility of the project. There is, however, another, more serious, which is that by doubling the entrances the safety of the contents of a museum is diminished in an inverse ratio. Museum robbery is a crime which is increasing, and the thieves by practice are becoming more expert. They are also acquiring a more correct knowledge of the value of the objects. They know, for instance, that things which scrapped would be worth next to nothing, are as works of art of very considerable value, and that these by international agency may be disposed of at long distances from the museums whence they were stolen. Hence robbery is an ever-present danger to all museums, involving constant

watchfulness on the part of their officials. It seems, therefore, rather strange that the architect should, so to speak, make smooth the path of their enemies.

Another consideration, though the present generation seems, on the whole, little inclined to such excesses, is the riotous attack of a mob, against whose sudden mania it is always well for the guardians of public buildings to be prepared. It will be remembered that the railings in front of the Museum are exceptionally strong and massive—made so, probably, from the knowledge of what happened to the Hyde Park railings in 1866. Also, they are at a considerable distance from the building, thus giving space for its defenders. Yet with this object-lesson before him, the architect has left the back entrance door unprotected, the few railings on either side only reaching to its steps. At its origin the Museum, when contained in Montague House, was surrounded with a wall, and sentries stood at its gate. The back of the Museum is close to the road, the wall ought again to be erected at that part of the building, and the sentries return to the front gate.

It is conceivable that the architect may not have been aware of the necessity for taking precautions for the protection of the Museum and its contents when he designed the new building. He may not have heard that not long ago at the Victoria and Albert Museum a table case of gold ornaments was emptied of its contents, and that they have not been recovered; neither may the news of similar robberies from museums, galleries, and church treasures here and abroad have reached him. But surely the authorities of the Museum must be cognizant of what is happening around them. Their sanction of the plans for the present addition to the Museum can only be accounted for by one of those lapses to which all are liable, or perhaps by the feeling that an attack on the Museum is beyond the bounds of likelihood. It is the unlikely things that happen.

We may suggest a final reason why no precaution should be omitted to render the building inviolate. This is that the Museum has been the recipient of great and splendid gifts that the donors intended to be the heritage of their fellow-citizens for all time. Some of these collections, such as the Franks Bequest, represent the labour of a lifetime, and the expenditure of a private fortune; another, the Waddesdon Bequest, (bequeathed by the late Baron Ferdinand Rothschild, a Trustee of the Museum), the cost of a king's ransom. They were given in the full assurance of their absolute safety. The question is whether future intending donors will have the same implicit confidence if the new building is constructed on the lines proposed.

#### SALES.

MESSRS. CHRISTIE sold last Saturday the following works, the property of the late Mr. J. Vavasseur. Drawings: H. Allingham, The Lady of the Manor, 131*l.* T. S. Cooper, Nine Sheep on the Bank of a Stream, 65*l.* Copley Fielding, The Bay of Naples, 378*l.*; Loch Achray, 304*l.* Birket Foster, Greta Bridge, Yorkshire, 126*l.* Carl Haag, Allaho Akbar (God is great), 73*l.* W. Hunt, Purple and White Grapes, and a Sprig of Holly, 68*l.* S. Prout, A Street in a Norman Town, with figures, 52*l.* Turner, Florence, a view looking along the river from San Miniato, with Ponte Vecchio, Cathedral, and Campanile of Giotto, in the foreground some women and children, evening sky, 787*l.*; Off Holy Island, shipping in a stiff breeze, ruins on the cliff in the distance, 178*l.* J. Varley, A View near a River, with a cottage, figures, and cattle, 56*l.*

Pictures: Vicat Cole, A View in Surrey, peasants and donkeys in a sand-pit, 131*l.* B. W. Leader, An Autumn Evening in the Valley of the Lledr, 168*l.* W. Müller, Gillingham Church, 383*l.* P. Nasmyth, Leigh Woods, a forest scene, with gypsies encamping by a rough road, a donkey standing near them, and a cottage behind, 1,027*l.* L. Deutsch, Reading the News, a group of Arabs seated before the door of a coffee-shop, 236*l.* A. Cuyp, Landscape, evening, peasants and cattle in the foreground, 283*l.*

The following family portraits were the property of Mr. John Baylay: J. Northcote, Miss Harriet Baylay, third daughter of Richard Baylay, in white dress and straw hat, standing in a landscape, carrying a basket and a chicken, 315*l.*; William Frederick Baylay, Fellow Commoner of Emmanuel College, Cambridge, in dark dress and gown, by a table, 110*l.*; Miss Sarah Foster, afterwards Mrs. Bignell, sister of Mrs. Richard Baylay, in pink dress covered with lace, powdered hair, 472*l.*

The remaining Pictures sold on the same day were from various collections: W. Shayer, sen., The Village Inn, 115*l.*; The Fisherman's Home, 105*l.* Sam Bough, Oak Trees breaking into Leaf, Cadzow Forest, 120*l.* E. Crofts, Unwelcome Visitors, 105*l.* Amberger, Sebastian Munster, in black dress, trimmed with fur, and black cap, 157*l.* Hals, Portrait of a Gentleman, in black cloak, with white linen collar, 210*l.* F. van Mieris, A Lady, in red cloak, seated at a table, a cavalier offering her a plate of oysters, 283*l.* J. M. Molenaer, A Youth, in brown dress, playing a violin, 1,155*l.* A. van Ostade, On Old Peasant-Woman at a Doorway, 105*l.* G. B. Tiepolo, The Adoration of the Magi, 735*l.* The same, Female Figures and Cupids, design for a ceiling, 126*l.* S. de Vlieger, Fishermen and Boats at a Landing-Stage, 105*l.* E. de Witte, Interior of a Church, with a preacher and congregation, 110*l.*

T. S. Cooper's drawing, Six Sheep in the Snow, was sold for 50*l.*

#### Fine-Art Gossip.

THE May number of *The Burlington Magazine* contains among other articles the views of the editors on the Berlin wax bust and the Rokeby Venus. Miss M. F. S. Harvey contributes the first portion of a monograph on portraits by Gerlach Flicke, illustrated by examples from the collection of the Marquess of Lothian and other sources. The late editor, Prof. C. J. Holmes, discusses some of the French and English pictures of the Salting Collection; and the present editors respectively contribute notes on some specimens of the Japanese national monuments shortly to be exhibited at Shepherd's Bush, and on pictures in the Royal Collections. All these articles are illustrated with taste and judgment. A special feature of the number is an article on Indian bronzes by Dr. Coomaraswamy, many of the illustrations being very difficult to procure. An article appealing particularly to theologians, by Miss Evelyn Underhill, is devoted to the iconography of the Doctrine of Grace.

THE well-known animal painter M. Julien Dupré died last week in Paris, where he was born on March 17th, 1851. A pupil of Pissarro, Laugée, and Lehmann, he obtained medals at the Salons of 1880, 1881, and 1889. He had been a regular exhibitor since 1876, and his works are in various French museums. The Luxembourg contains his 'Vache blanche,' which has been engraved and lithographed at least half a dozen times; and 'Les Faucheurs de Luzerne,' also well known through reproductions.

AN exhibition of drawings by William Blake and of books illustrated by him, lent by various well-known collectors, has been opened at the Fitzwilliam Museum, Cambridge. Last term the King lent four of the famous Holbein portraits from Windsor Castle Library. These have just been

changed for four others. A beautiful drawing of a camel, also from Windsor, is ascribed to Gentile Bellini. Among other recent loans are the portrait of Keats engraved in Lord Houghton's 'Life,' belonging to Sir Charles Dilke, and pictures by Gainsborough, Reynolds, Millais, and Ford Madox Brown.

THE donations recently announced at the same Museum include a Roman mosaic niche from Baiae, the gift of Mr. Murray Marks; two English painted panels of the beginning of the fifteenth century, found in a house at Norwich; two large coloured cartoons by Burne-Jones for windows in Salisbury Cathedral; a bust of Napoleon from Mr. J. H. Fitzhenry; etchings from Sir Charles Robinson, Mr. William Strang, Mr. D. Y. Cameron, and Mr. Francis Dodd; and a number of drawings by Old Masters from Mr. Newton-Robinson.

THE report of Dr. Thode's retirement from his post of Lecturer on Art in the University of Heidelberg, which has been circulated in Germany, and which we much regret having referred to (*Athenæum*, April 9), appears to have been premature. In the *Cicerone* (Heft 7) Dr. Thode writes that he has at present made no decision about retirement, and that the statement as to his successor is incorrect.

FROM St. Petersburg comes the announcement of the death of Prof. S. Botkin, the owner of a valuable collection of drawings by Russian artists of the eighteenth and nineteenth centuries.

WRITING in the *Rassegna bibliografica dell' Arte* (xii. 1909), Dr. Gustavo Frizzoni, the Milanese critic communicates a hitherto unpublished inscription on a tombstone in the church of San Giorgio de' Genovesi at Palermo. It commemorates Sofonisba Anguissola of Cremona, the celebrated painter, and was placed there by her husband Orazio Lomellini in 1632. Dr. Frizzoni appears to think that this date refers to the year of her death, but, as a writer in *L' Arte* points out, it is usually assumed that she was born in 1528 and died in 1625. Had she lived until 1632, she would have attained the very advanced age of 104; it is therefore more reasonable to assume that the date 1632 records the year when the inscription was placed in the church, rather than that of Sofonisba Anguissola's death.

DR. GINO FOGOLARI in the *Bollettino d' Arte* (iii., 1909) makes some interesting communications. He proves that the large carved and painted altarpiece recently acquired for the Venice Academy—signed Bartolomeo da Verona, and dated 1470—is by Bartolomeo Giolino, relating to whom Prof. Biadego published various documents in 1894. Dr. Fogolari now adds many valuable notices bearing upon the life and works of this painter, and he also proves that the villa and oratory near Pressana, whence this altarpiece comes, belonged to the Querini - Stampalia, the well-known Venetian family and not, as erroneously supposed, to the Montanari family of Verona.

DR. FOGOLARI also clears up a mistake relating to two eighteenth-century Venetian painters named Marieschi. One, Jacopo Marieschi, was, as he shows, a figure-painter, but he has been persistently confused with Michele Marieschi, a painter of architectural subjects. The two artists were not related to one another, and Michele died fifty-one years earlier than his namesake, i.e. in 1743. To Michele, Dr. Fogolari now restores a number of architectural paintings in different galleries, many of which have hitherto borne the name of Jacopo Marieschi.

In the *Rassegna d' Arte senese* (v., 1909) Dr. Pietro Rossi publishes Neroccio di Bartolomeo Landi's great altarpiece, representing the Madonna and Child with SS. Peter, Paul, James, and Louis of France, in the church of the Santissima Annunziata at Montisi. It is signed and dated 1496, being therefore one of this painter's latest works. The picture has never before been reproduced, and Dr. Rossi accompanies the illustration with a full account of Neroccio's works and artistic development, which students of the School of Siena will find of great use.

WE regret to hear that ornaments belonging to celebrated ikons in the Uspenski Cathedral in the Kremlin were stolen last week; their value is estimated at 100,000L.

IN *The British Architect* of the 22nd inst. Mr. Herbert Batsford has some interesting personal notes on the late Lewis F. Day. There was never, throughout a long period of years, "a word of misunderstanding between author and publisher." The house of Batsford published all Mr. Day's books on art with the exception of one he wrote at the request of the Board of Education, and this happy agreement was recorded by an end-paper designed by Mr. Day "in which were repeated continually the united monograms of author and publisher."

#### EXHIBITIONS.

- SAT. (April 30).—M. Albert Bellerioche's Original Lithographs, Mount Street Galleries.  
—Mr. Baragwanath King's Water-Colours of the Streams and Forests of Norway, Mount Street Galleries.  
—Paintings by Mr. Glyn W. Philpot and Charlotte Popert, Baillie Gallery.  
—Paintings and Water-Colours by Mrs. Cecil Latter, Miss M. Graham, Mr. Harold Soames, and Miss Hardwicke Lewis, Baillie Gallery.  
TUES. Alpine Photographs, Press View, 23, Savile Row, W.

#### MUSIC



#### THE WEEK.

COVENT GARDEN.—*La Traviata.* Das *Rheingold.* Die Walküre.

THE season opened at Covent Garden last Saturday evening with 'La Traviata,' but without Madame Tetrazzini, which was naturally a disappointment to many for whom the singer far more than the work was the attraction. Madame Donald, who at short notice took the part of Violetta, sang with skill and courage, though at first there were, and very naturally, traces of nervousness. She was well supported by Messrs. McCormack and Sammarco.

On Monday evening began the first cycle of the 'Ring.' Not only has Wagner's work become familiar, but one can also say the same of many of the artists who are taking part in it, such as Herr van Rooy (Wotan), Madame Kirkby Lunn (Fricka), and Madame Edna Thornton (Erda).

In 'Die Walküre' on the following evening there were two new-comers. Madame Kurt impersonated Sieglinde, and Herr Sembach, Siegmund. Both sang and acted with marked intensity, yet they never made one forget that they were merely

stage figures. Madame Salzmann-Stevens again proved herself an excellent, if not an ideal, Brünnhilde.

The orchestral playing on both evenings, under the safe direction of Dr. Hans Richter, claims special notice. The restraint shown by him only heightens the effect of the work.

#### APOLLO.—*The Islander.*

IN a musical comedy the story as well as the music has to be considered. The former, as regards 'The Islander,' by Major Marshall, music by Mr. Philip Michael Faraday, produced last Saturday evening, is brisk and bright, at any rate in the first act; and the favourable impression created is enhanced by the clever acting of Mr. Neil Kenyon, the "Scotch" Pasha. For an evening's entertainment the simple story needs padding out, so that on the whole the second act proved less spontaneous. Encores, too, are a mistake. The better the song, the better not to repeat it.

Mr. Faraday's music is full of taking melody, lively rhythm, and pleasing scoring. There are one or two numbers which verge on the commonplace, but the composer has evidently tried, and at times with success, to escape from it. The piece was admirably staged.

#### Musical Gossip.

MR. HENRY BIRD is a musician known far and wide; moreover, as a man he is held in the highest esteem. He has been before the public for fifty years, and his jubilee concert, which took place at Queen's Hall on Tuesday afternoon, was most successful. Many distinguished artists—among whom were Mesdames Evangeline Florence, Agnes Nicholls, and Ada Crossley, Sir Charles Santley, and Messrs. Ben Davies, Kennerley Rumpford, and Plunket Greene—gladly offered their services to one who has ever proved an able accompanist.

AN inaugural concert was given by the Bechstein Hall Orchestra on Tuesday afternoon at Bechstein Hall. This body of players has been formed for the purpose of producing old works which require only a small orchestra. Purcell will be represented, but the principal composers will belong to the eighteenth century. Such a scheme ought to appeal to a large section of the public. At the first concert some short, charming movements by Grétry and Rameau were performed; also Schubert's simple and delightful Symphony in B flat, a graceful 'Serenade' by Robert Fuchs, and Cherubini's 'Lodoiska' Overture. Mr. Theodore Stier is a most capable conductor, and he has an excellent orchestra.

#### PERFORMANCES NEXT WEEK.

- SUN. Concert, 3.30, Royal Albert Hall.  
Sunday League Concert, 7, Queen's Hall.  
MON.—SAT. Royal Opera Company.  
MON. Mr. E. Bubley's Pianoforte Recital, 3, Steinway Hall.  
—Miss Julia Hesther's Vocal Recital, 3.15, Bechstein Hall.  
—Mr. Edward de Jong's Flute Recital, 3.30, Steinway Hall.  
TUES. Mr. Robert Polk's Orchestral Concert, 3, Queen's Hall.  
—Miss Marie Dubois's Vocal Recital, 3.15, Bechstein Hall.  
—Miss Esme Hubbard's Recital, 3.30, Steinway Hall.  
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## DRAMA

## STRATFORD PERFORMANCES.

The Shakespeare commemoration performances began on Friday, the 22nd inst., at the uncomfortably early hour of one o'clock, arranged to allow Sir Beerbohm Tree to return to London for his work that evening. Probably for that reason also, there was no scenery, and certainly the use of curtains hastened the action and shortened the intervals considerably. The play was 'Hamlet,' in which Sir Herbert Tree took the title rôle. His make-up was excellent, and his rendering suggestive of careful study. But it was unequal—sometimes too violent; sometimes too leisurely; sometimes, though rarely, inartistic, as when, in the Play scene, he dragged himself along the ground from Ophelia's feet to the King's feet, to watch his countenance the better. The soliloquies were finely sustained, and the whole action with Ophelia suggestive of a deeper, truer love for her than he is generally credited with. He was not at his best in the interview with the spirit of his father; but he had a very doleful and uninspiring "ghost" to deal with. Neither was the gravedigging scene so good as it has been here; but then there were gravediggers on whom the mantle of Wier had not fallen. Miss Helen Haye was not at her best as the Queen of Denmark, and should have been stronger. Miss Marie Lohr's Ophelia was a tender and subtle impersonation, and she made the development of her madness seem natural. Mr. Ainley was a young and passionate Laertes, though his part did not fit him so well as some others he has played to a Stratford audience. Horatio was performed by Mr. Murray Carrington.

A great contrast was the evening performance, for it was 'The Taming of the Shrew,' which was acted more after the nature of a farce than usual. The Katharina of Mrs. Benson was a spoilt child, who screamed and stamped her feet at times without visible provocation. It was impossible for Shakespeare to have painted the Kate she gave us, if only for her slapping her own father, a thing no Italian or English girl of the time would have thought of doing.

The exuberant fun and vitality of Mr. Benson's performance carried off somewhat of the exaggeration of his posturing. The Bianca of Miss Nora Lancaster was a pretty piece of acting. The Grumio of Mr. Harry Caine, and, indeed, all the servants of Petruchio, were overdone. Yet the performance certainly gave the audience an hour or two of mirth and laughter.

'The Two Gentlemen of Verona' was acted on the Birthday night. Though it only shows the art of Shakespeare in the making, it is more pleasant and effective on the stage than one might expect from the rarity of its production. The two gentlemen were played by Mr. Murray Carrington and Mr. Eric Maxon, the first being Valentine. It is a gracious part to play, and Mr. Carrington made the best of it. The unexpected and over-rapid forgiveness of his false friend, and renunciation to him of

his claim on Silvia, were modified by a certain *sous-entendu*, "if Silvia so wills," which he evidently knew was very unlikely. Proteus was well sustained by Mr. Eric Maxon.

Thurio's vanity, folly, and cowardice were well hit off by Mr. Moffat Johnston, whom we could almost forgive for it all because he managed to bring a singer to Silvia's balcony to render so well as Mr. Dennis Drew

Who is Silvia, what is she?

Mr. Benson took the very modest part of the first outlaw, who was willing at once to yield and make Valentine his king and captain; and Mrs. Benson acted Julia. She made the most of the little love-passages in Verona, and of her experiences as page in pursuit of Proteus. There is more opportunity for real acting in Silvia, which Miss Nora Lancaster rendered effectively.

The Speed of Mr. Harry Caine was amusing, but rather over-clownish for a gentleman's servant of any degree. Launce was played by Mr. H. O. Nicholson, and had an excellent dog.

Monday evening was devoted to 'The Merry Wives of Windsor.' This play was intended to be a comedy, but Mr. Benson makes it more when he is on the stage as Dr. Caius. It then becomes farce, and he "tears the passion to tatters, to very rags," in the duel scene with Sir Hugh Evans, who up till then is well presented by Mr. Harry Caine. The display of Mr. Benson's athletic powers was hardly suitable for a studious little French doctor.

Some exaggeration also characterized Mrs. Benson's lively rendering of Mrs. Ford, though she has somewhat quieted her presentation since she last played to a Stratford audience. She was well supported by Miss Violet Farebrother, who made a bright and sufficiently lively Mrs. Page.

The Falstaff was not overdone, the part being filled by that careful artist Mr. H. O. Nicholson, who managed to make up his spare figure into a mighty mass, and lost no detail that study could develop.

Miss Elinor Aickin as Mrs. Quickly always arrests attention, and rendered the part, if possible, even more archly than usual. The scene at Herne's Oak was very pretty with its dresses, dancing, and lights.

On Tuesday Shakespeare was replaced by Beaumont and Fletcher's 'Knight of the Burning Pestle.' It is made intricate by the interruptions of the citizens who sit on stools at the side of the stage: a Citizen Grocer (Mr. H. O. Nicholson), his wife, who had never been at a play (Miss Violet Farebrother), and Ralph his apprentice (Mr. Harry Caine), who was thrust into the company by the admiration of his master and mistress. Thence follows the double story—that of Ralph, who makes a burlesque on Don Quixote in becoming the Knight of the Burning Pestle, conquers a barber for a giant, and takes his host for a knight; and the story of Venturewell, a merchant played by Mr. Edward Harrison; Jasper his apprentice (Mr. Murray Carrington), discharged for falling in love with his master's daughter; and Humphrey, the rich and foolish suitor favoured by her father. Luce, daughter of Venturewell, was played by Miss Nora Lancaster with an arch simplicity. Merrythought, a shadow of Sir John Falstaff, with his happy-go-lucky ways and love of singing, was well put on by Mr. Guy Rathbone; and the "boys" were delightful, as played by Miss Leah Hanman and of Miss Molly Terraine.

The stage furnishing of 'The Knight of the Burning Pestle' was of the simplest:

a table and a few chairs brought on and carried off to distinguish between the City and the depths of the forest, the names of which were hung up on a board by boys. A curtain was drawn backwards and forwards in a clumsy manner, not concealing completely what lay behind. But this was done on purpose, to give the old-world atmosphere of the days before scenery swamped action.

On Wednesday afternoon 'Hamlet' was given again—two Hamlets in one week! and both beginning about one o'clock. The second attraction was Mr. Martin Harvey. It is claimed on the programme that "this production is presented on entirely new lines," and in many respects this is true. The King is given an opportunity of acting such as he rarely has. This does not show him to be a more innocent man, but represents him as more intelligent than he is usually supposed to be. The part was well played by Mr. Charles Glenney. Scenery is used, and that of a harmonious kind, but perhaps at no point was it more effective than in the treatment of the Ghost, who is generally lit up with brilliant phosphorescent light from above, a clear vision being given of ghastly features. On this occasion there was the real darkness of a midnight watch on a clear night. The soldiers stood dim and the Ghost came in under the same tone. Only when Hamlet had followed him to the battlements did a faint moonlight fall on the sea and on the apparition. Mr. Philip Newland as the Ghost moved well and spoke well.

Mr. Martin Harvey as Hamlet appeared with dark hair, pale beardless face, and the traditional inky cloak. His grief for his departed father, his horror at his mother's action, his hatred and suspicion of his uncle, were painted with intensity. There was a fine irony in his treatment of the courtiers. His love for Ophelia was perhaps not so pronounced as we have seen it; at least it was veiled until, in the Churchyard scene, he thundered out "forty thousand brothers," and let the world know his secret. His action in the play scene was effective. Altogether it was a well conceived and executed representation.

The Horatio was well put on by Mr. George Cooke; the Polonius much more interestingly than usual by Mr. Fred Wright, sen. Laertes, played by Mr. Owen Roughwood, took his ancient "saws" respectfully, and looked as if he lived them. The First Gravedigger of Mr. Percy Foster was a very "absolute knave," and led Hamlet on to his meditation on poor Yorick with a suggestive sigh.

The Queen of Denmark was represented by Miss Mary Rorke as a fair, queenly woman, who was able to hold bound to her three such men as her first and second husbands, and her son, in spite of his horror at her participation in the sin.

The Ophelia of Miss N. de Silva had, perhaps, too much of the crazed look and style from the very beginning. But it was a refined and graceful rendering, and in the mad scene the giving of the flowers was admirably managed.

## Dramatic Gossip.

Besides the plays at Stratford there were other events of interest. At the opening of the armoury exhibition on Monday Lord Howard de Walden made some interesting remarks on the exhibit, after which Mr. Foulke gave a lecture on the history of arms and armour, in the course of which he stated that Shake-

spare did not understand much about armorial terms. He spoke of a beaver being up, whereas a beaver was always down, and could not go up. On Tuesday Mrs. Leo Grindon gave a lecture on 'Hamlet'; and some other lectures are expected.

SHAKESPEARE has not been neglected in London. Sir Herbert Tree's commemorative performances at His Majesty's having this year extended to five weeks. They finish to-day with representations of 'Twelfth Night' in the afternoon, and 'The Merchant of Venice' in the evening. The co-operation of other managers in the scheme has been a gratifying feature.

THE four folios of Shakespeare shown in one case, formed an attractive feature of the Shakespeare Birthday Celebrations at the Southwark Central Library, over which the Mayor (Canon Horsley) presided. There were other interesting exhibits in illustration of the literature of Shakespeare's day, books such as the poet would himself be likely to have read, notably, 'The First Part of the Life and Raigne of King Henrie the III.... written by I. H.... 1599'; Marbeck's 'Booke of Notes and Common Places,' 1581; Holinshed's 'Chronicle,' 1577; Sir John Harington's translation of 'Orlando Furioso,' 1607; and 'A Woorke concerning the trewnesse of the Christian Religion Begunne to be translated into English by Sir Philip Sidney, Knight, and at his request finished by Arthur Golding,' 1587. The First Folio was lent by Messrs. Maggs, and the later ones by Mr. Bartholomew Robson. The other rarities were from the library of Mr. Richard C. Jackson.

THIS year's show at the Academy contains a striking portrait of Mr. F. R. Benson, destined for Stratford-on-Avon, by Mr. Hugh G. Riviere (No. 362 in Gallery VI.). Mr. Benson is pictured in athletic dress, wearing the dark blue of Oxford.

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